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MAY 2020 | YEAR 29 | # 386

[VIRTUAL SCREENINGS 2020] OFFICIAL EDITION  
**Prensario**  
*International*

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[ NICOLÁS SMIRNOFF ]

# VIRTUAL SCREENINGS 2020

## a step ahead in the digital era

**This is a very special edition. It is the first issue we make in our history, based on an online event: Virtual Screenings 2020, co-organized by Prensario International with NATPE and Events TM. What is the difference? To combine the traffic of content business with the own rules of the digital era.**

Virtual Screenings can be considered the official online replacement of LA Screenings, held in the same days of independent and major screenings, from May 12 to May 21. But at the same time, it has a global scale, as MIPTV and Mipcom, and adds important digital tools as intuitive browsers by genre, tittle, origin, company; rankings of top screened products in real time, buyer posts, buyer testimonies, graphics about trends, etc.

Undoubtedly, the initiative has been received with strong enthusiasm by the content market. The organization team joined 50 online exhibitors, among main distributors of the world. And till our deadline, hundreds of buyers were registering themselves every week. The event surpassed the 500 buyers range three weeks before May 12, and it is expected to join about 2000 buyers during the market.

Along the ten days of the online event, Prensario people will be taking opinions of buyers, making surveys, analyzing every figure of the virtual saloon to tell content and screenings trends as soon as they take shape. Our traditional online daily newsletter will play a key role: instead of telling the daily news of a market, it will spread this exclusive information from the virtual saloon to everyone's email address.

The Covid-19 is of course a tragedy. Nothing good can be said vs. the health situation, or about business, due to all the stuck ventures. The only positive tip that can be found, is that it obliges to evolve. The Virtual Screenings are something new and better for the content business, that can continue adding value when the more normal times are back.

### Virtual Screenings 2020, in figures!

#### 2500 global participants with +1000 buyers

✓ 45% Americas, 35% Europe, 20% APAC, MENA and Africa

✓ 65% Linear TV; 35% OTTs and telcos

✓ 70% top buyers, 30% second tier buyers that usually don't attend the markets

✓ About 80% are programming and acquisitions executives, 20% are production and coproduction heads

#### More than 250 hours to screen

✓ 60% fiction, 40% factual, entertainment and others

✓ 70% brand new content, 30% recent launches

✓ Top fiction genres: 50% one-hour drama; 20% films; 30% others

#### More than 100 countries represented

✓ Buyers from +80 different countries

✓ Exhibitors from 35 different nations

✓ Buyers from Singapore, Malaysia, Russia, Norway, South Africa, Ecuador, Uruguay, Canada, Slovenia, Slovakia, among others

#### More than 50 exhibitors & partners

✓ Europe: 30%

✓ USA/Canada: 25%

✓ Latin America: 25%

✓ Turkey: 10%

✓ Rest of the world: 10%

✓ Providers from India, Philippines, Canada, Chile, among others



## Prensario International

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[ BY FABRICIO FERRARA ]

[ PREMIUM INTERVIEW | GLOBAL OTTS ]

# Netflix: to universalize the local

Netflix has accumulated a total subscribing base of 183 millions clients in the world in 1Q 2020, with USA/Canada getting almost 40% (70 millions) and the remaining 60% from the international market, whose audience is becoming bigger and more relevant. The leading global SVOD has definitely understood that its growth depends in being more global every year.

That's why it is taking the local, original production very serious. Africa, Asia, Europe and Latin America are receiving huge investments to develop stories with local taste, but universal topics. The OTT is not only diversifying the countries in which it is producing, but also the genres and formats developments.

Among the top contents of 1Q 2020, are *Ozark 3* (29 million members watched in the first 4 weeks), the documentary series *Tiger King: Murder, Mayhem and Madness* (with 64 million), the dating show *Love is Blind* (30 million), the original film *Spenser Confidential* (85 million), and *La Casa de Papel / Money Heist 4*, which debuted in the midst of a pandemic and achieved 65 million viewers, positioning itself as the most viewed series on the platform globally.

A couple of years ago, a good part of the industry believed Netflix key audiovisual format for the future was the 8-episodes TV series production, but now it is also betting in movies. It is reasonable because with the acquisitions and merges of major studios the movie rights available

are being reduced. It is not only a path taken by Netflix, other big companies like WarnerMedia's *Particular Crowd* or *ViacomCBS*, which are also repositioning themselves in that business.

'We aim to be the place where producers can share their creations. Our objective is to build empathy through the projects we are involved by sharing stories that show different social classes and religions. We produce and acquired global content in essence: anime from Japan, new movies from Africa; TV comedies from Mexico; Korean dramas; Hollywood movies', summarizes Reed Hastings, CEO of Netflix.

'Entertainment is the new power of the world. Is not only about content, its about technology and its evolution: our company is composed by creators and engineers. We provide content through advance technology. We explore, try, learn about the audience tastes', he adds.

Regarding AI and the algorithm, the founder of Netflix says: 'It works now, but not for a very long time. We are opened to create and develop singular projects, but most of the process requires the human intervention'.

In a recent presentation held in Buenos Aires, Argentina, Hastings confirmed the company is not adding advertising. 'We understood that "no ads" is good for the audience, as they have no interruptions, but also for us, as we don't have to fight for a portion of the pie. We focus in the loyalty of our members. We also have a clear strategy on the genres: no sports, no news, and no videogames. Movies and TV series is the focus', he remarks.

In Latin America, the company has moved its operations from Brazil to Mexico, in order to maximize the synergies between the biggest Spanish-language and the growing US Hispanic markets. Even it was not officially confirmed, there is a rumor that Netflix will also install an operation in Argentina.

Some of the top shows have been 3% in Brazil, *La Casa de las Flores* in Mexico (second season) and third season of teen series as *Go! Vive a tu Manera* with *Kuarzo* and *Onceloops* in Argentina. Recently, Netflix confirmed 10 new shows in Argentina, including the series *Puerta 7*, produced with *Polka*, *El Reino*, which will premier on 2021, *Cielo Grande* from *Yellow Kingdom* and *El Cuaderno de María*; the TV comedy *Casi Feliz*; the movie *La Corazonada*, the documentaries *Fangio: el hombre que dominaba las maquinas* and *Vilas: serás lo que debes ser o no serás nada*.

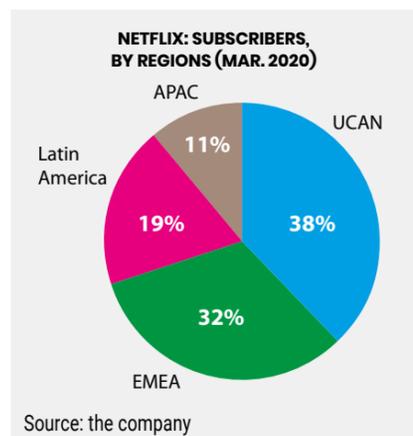


La Casa de Papel 4 and docu-series Tiger King: Murder, Mayhem and Madness, are two of the most important phenomenon in 1Q 2020 with +60 millions viewers each

Moreover, it has announced a big project: the series of *El Eternauta*, based in the successful Argentine sci fi comic of the '50 of the same name. The director is *Bruno Stagnaro (Un gallo para Esculapio)* and Netflix expects it can become the new *La Casa de Papel*.

Mexico, Brazil and Argentina are the top countries where the company is developing a bigger number of originals in all genres (TV dramas and comedies, movies, documentaries, animation and kids & teens projects), but not the only ones. The company also confirmed the very first two original projects in Peru: first, a romantic comedy with *Tondero*, directed by *Bruno Ascenzo*, and second, a biopic with producer *Torneos (Argentina)* about Peruvian footballer *Paolo Guerrero*.

'Our destiny is to give voice to the local talents, by looking at the root of the projects. We like to build a more complete panorama of the story. Definitely, our objective is to universalize the local', concludes Hastings.



Reed Hastings, CEO, Netflix



She can hear the soundtrack of your life.

ZOEY'S EXTRAORDINARY PLAYLIST

LIONSGATE

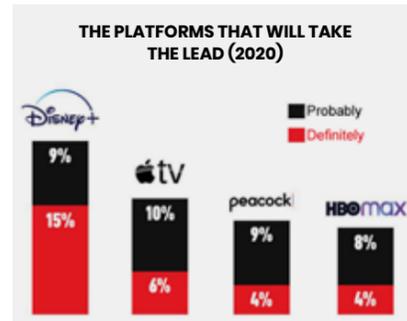
# Disney+: global expansion with big brands as spearhead

In less than half a year and only available in about 20 countries, **Disney+** (USA) has managed to meet the expectations of its launch: the digital Studio reached +54 million customers (8 millions came from HotStar India) and become the third largest global operator of streaming services behind **Netflix** and **Amazon**. When adding **ESPN+** and **Hulu**, the full OTT family surpassed the +85 millions clients barrier this month.

The service was launched on November 12<sup>th</sup> in USA, Canada, The Netherlands, Australia, New Zealand and Puerto Rico and achieved 10 million subscribers during only on its first day.

On March 24<sup>th</sup> Burbank's company was released in seven European countries (Italy, Spain, UK, Germany, Austria, Switzerland and Ireland) and before arriving to France on April 7<sup>th</sup>, it was launched in India, where it added other 8 million new clients in few days, supported by local leader, **Star India's Hotstar**, which joined the group after the purchase of **21st Century Fox**. In the summer of this year it will add Belgium and Portugal, among other Europeans, and towards the end of 2020 it will launch in Latin America.

And these numbers had a direct impact inside the company, making Disney's shares shot up in almost a 7%, showing the great success of the Studio, especially at a time when the enter-



Source: Hub Entertainment Research/Merca 2.0

tainment giant had to close down parks and attractions, while being forced to stop productions and delay releases of major film releases such as *Mulan* or *Black Widow*, among others.

The company had announced in March that it would take on debt to compensate for the loss of revenue. Disney+ may be even more important if theaters continue to be closed over the summer.

**Kevin Mayer**, chairman, Direct-to-Consumer & International **The Walt Disney Company**, comments: 'We are honored that Disney+ resonates with millions around the world, and we believe this bodes well for our continued expansion in Western Europe, Japan and throughout Latin America later this year.'

With these figures, it is already the third streaming service with the most global subscribers, below the 150 million **Amazon Prime** customers who access **Prime Video** and 167 million **Netflix**. It took both of them almost 10 years to reach 50 million, which Disney+ did in just five months. Disney also controls **Hulu**, which has surpassed the 30 million customer mark in the U.S. and Japan. Two laun-

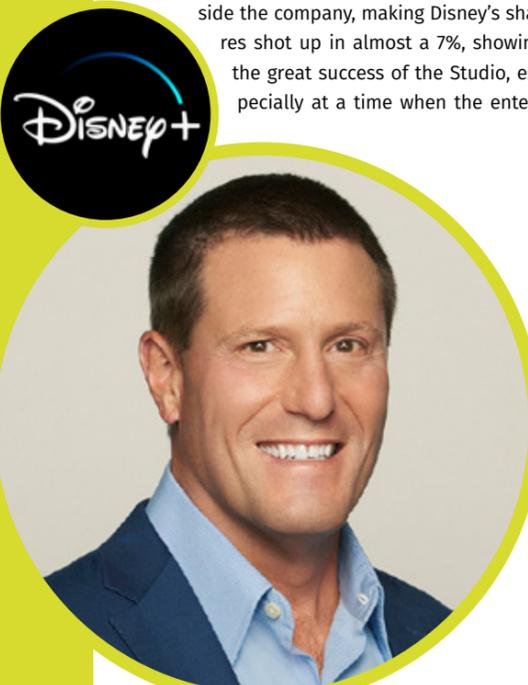
ches are expected in May: **NBCUniversal's Peacock**, which will be available in two versions, AVOD for **Comcast** customers in the US and SVOD from July. The company expects to gain 30 million customers in its first four years.

Last but not least is **WarnerMedia's HBO Max**, which will bring together programming from **HBO**, **Turner** and **Warner Bros.** as well as content from **DC** and other studios of the telephone giant **AT&T**.

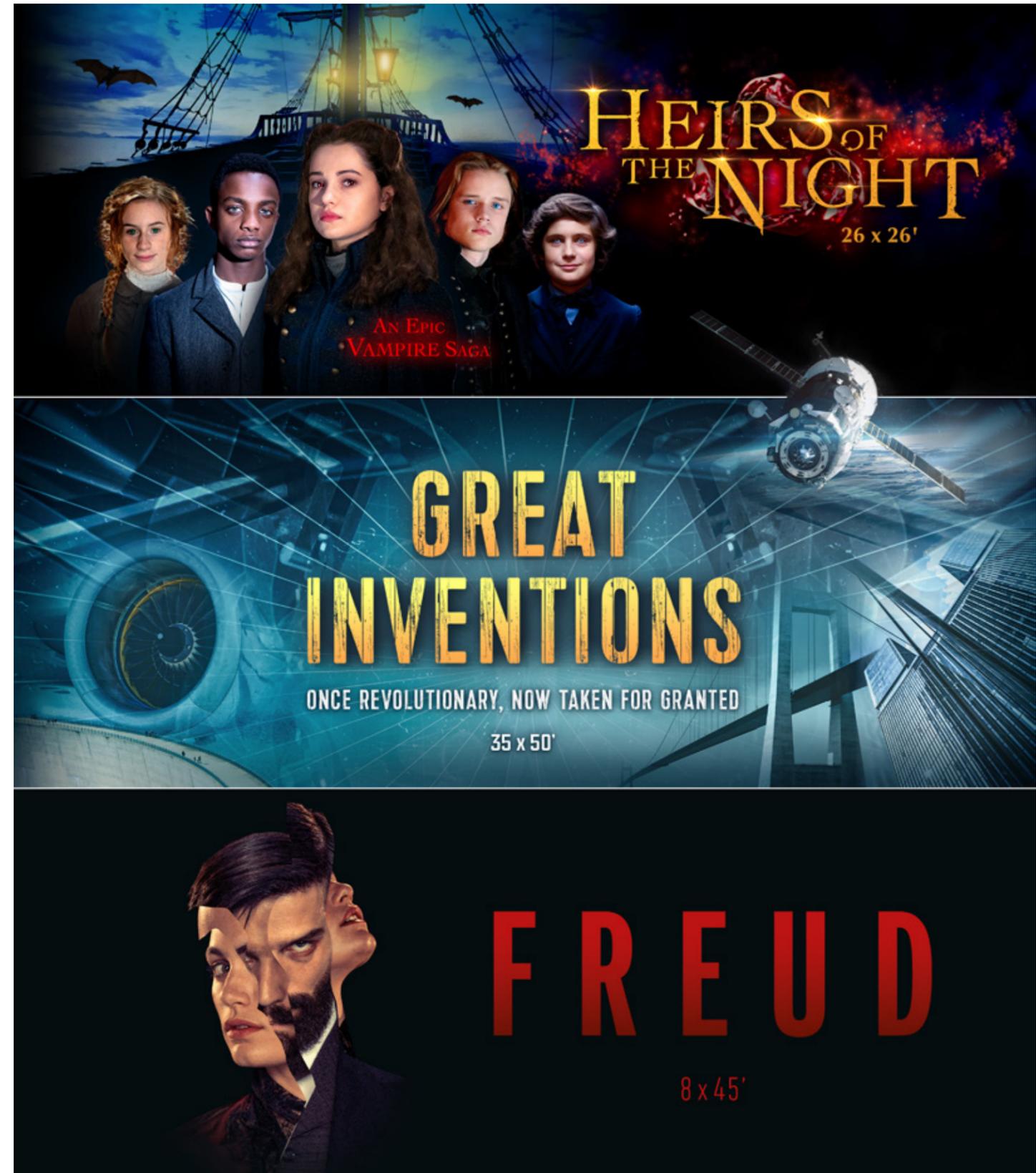
Undoubtedly, one of the keys beyond this expansion lies in the Studio's strategy of betting on content and big brands, adding properties such as **Pixar**, **Marvel Studios** or **Lucasfilm** during last years, and recently those belonging to **21st Century Fox** such as **20th Century Studios** and **Blue Sky Studios**.

Desde la aparición y expansión de los servicios de OTT, encabezado por Netflix, el contenido original como diferencial ha sido cada vez más y más importante, y Disney comprendió esto. Durante su lanzamiento, Disney confirmó que iba a tener como objetivo incluir de cuatro a cinco películas originales y cinco programas de televisión con presupuestos de 25 a 100 millones de dólares. Hoy ya cuenta con títulos como *The Mandalorian*, live action series based on Star Wars' characters, or *High School Musical*, *The Musical: The Series*. Continuing with the Marvel Cinematic Universe (MCU), Disney+ announced a slate of shows based on some of the main titles, such as *The Falcon and the Winter Soldier*, *Loki*, *Wanda-Vision*, or the long-awaited *What if...?*, which explores what would happen if major moments from the films of the MCU occurred differently. On the animation side, it stands *Monsters at Work*, based on *Monsters Inc.*'s characters.

Last but not least are docuseries like *Marvel's Hero Project*, *The Imagineering Story*, *The World According to Jeff Goldblum*, *Pick of the Litter* and *Disney Insider*.



Kevin Mayer, chairman, Direct-to-Consumer & International The Walt Disney Company





# WarnerMedia: building global franchises

With operations consolidated in USA, Latin America, EMEA and APAC, WarnerMedia has become a truly global power-brand operating some of the most important and successful properties of all times.

The media giant has just confirmed Jason Kilar as the new CEO. Hulu's former CEO and founder, has replaced John Stankey, now president and COO of AT&T on May 1.

WarnerMedia, which is the result of the integration of three huge operations Warner Bros., Turner and HBO, is controlled by the telecommunication giant AT&T. Fourth quarter 2019 revenues of WarnerMedia fell by 3.3% to USD 8.9 billion as a result of foregone content licensing revenues in preparation for the launch of HBO Max, which takes place late May.

The OTT is the last service to be launched and the most expensive one, USD 15 a month, and it includes HBO Now' 8 millions subscribers, and it is also free for DirecTV and AT&T TV Now customers. Outside US, the SVOD will be ready for Europe and Latin America in 2021 adding original local content from those regions.

The service debuted with 10,000 hours of content available on most platforms (Smart TVs, phones and online), including HBO programs



Jason Kilar, CEO, WarnerMedia (credits: Neilson Barnard / Stringer / Getty)



Games of Thrones's prequel House of the Dragons debuted on HBO Max this month

such as *Games of Thrones* and licensed reruns like *Friends* or *The Big Bang Theory*. Plus 1,800 movies and content from brands such as **Cartoon Network, CNN, DC, New Line, TNT, TBS, and Warner Bros.**

The so-called *Max Originals* offer a variety of original and library content, including *Game of Thrones* prequel *House of the Dragons*, which is set 300 years before the original series. Other original projects are an adaption of DC Comics' *Strange Adventures* and a series based on *Green Lantern*, both come from **Greg Berlanti**. Elizabeth Banks is executive produce a superhero project in *DC Super Hero High*, a comedy series about a group of boarding school students who eventually become superheroes.

Down the line, WarnerMedia's gigantic deal with director and producer **J.J. Abrams** will produce at least three series for HBO Max: a show set in the *Justice League Dark* universe; *Overlook*, a thriller based on Stephen King's *The Shining* and set in the *Overlook Hotel*; and a 1970s crime show called *Duster*.

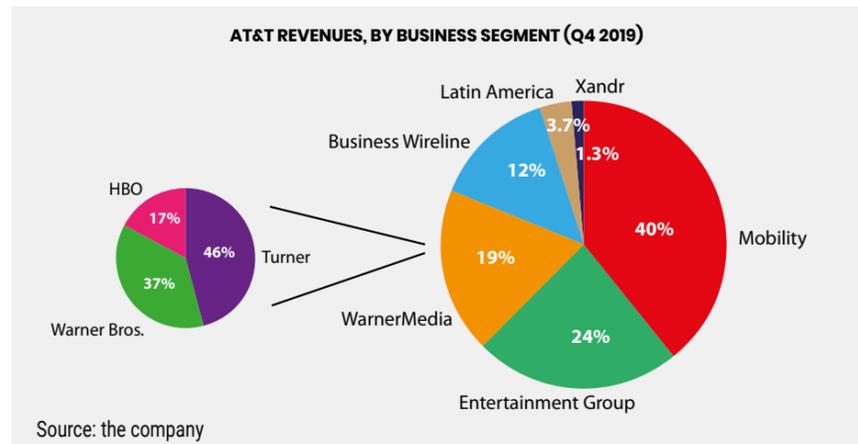
Issa Rae is set to executive produce *Rap Sh&t* (working title). The new comedy series follows a female rap group trying to make it in the music industry. Meanwhile, **Mindy Kaling** will executive produce, write, and showrun *College Girls* (working title), a single-camera comedy about three 18-year-old freshman roommates. Ridley Scott's *Raised by Wolves*

moved from TNT to HBO Max, focused on two androids who raise human children on a mysterious planet, marking Scott's serialized TV debut as a director.

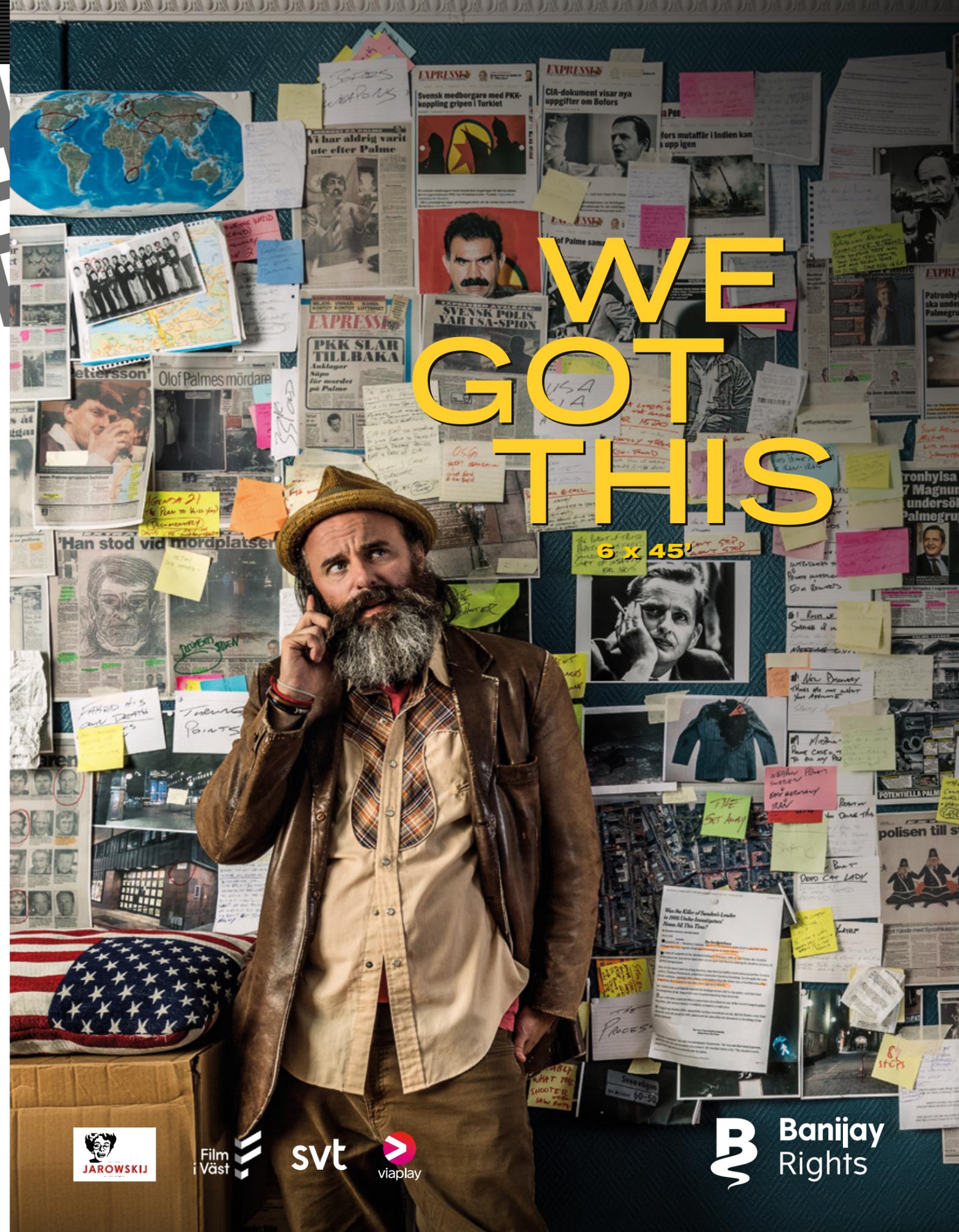
**Aaron Guzikowski** (*Prisoners*) created the 10-episode drama and serves as showrunner and writer for the project, which recently wrapped production in Cape Town, South Africa. New animated projects will include four *Adventure Time* specials, an animated series about a young **Ellen DeGeneres** growing up in New Orleans, and 80 new *Looney Tunes* shorts, in addition to the classic cartoon's old library. As for comedy, **Conan O'Brien** and his **Team Coco** bring five stand-up specials to the service.

Legacy content includes the last four decades of *Superman* and *Batman* films, including **Todd Phillips'** *Joker*; all three of *The Hobbit* films and *The Matrix* trilogy. A selection of classic movies, including *Citizen Kane*, *The Shining*, and *2001: A Space Odyssey*, as well as various films from **Turner Classic Movies**.

After that, HBO Max's first international expansions will prioritize Latin America and Europe. Latin America will get HBO Max in 2021, the company has said.



Source: the company



WE GOT THIS





## Peacock: 'AVOD is an opportunity missed by other services'

Delivering world-class slate of exclusive originals, on-demand libraries of hit TV shows, plus critically-acclaimed films, **Peacock** is **NBCUniversal's** new streaming service that will seek to compete with other OTT giants like the recently launched **Apple TV+** and **Disney+**, or those to launch this year like **HBO Max**.

The service was launched as an early preview of the premium tier of Peacock on April 15 at no additional cost for millions of *Xfinity X1* and *Flex* customers across the country, and will be officially released for the rest of the users under two models: by one hand, a AVOD model, where all Peacock programming will be supported by a first-of-its-kind advertising experience, featuring approximately five minutes of commercials or less per hour.

And by the other, a subscription model, to be released on July 15. The service will include a free tier featuring more than 7,500 hours of movies and shows that will be accessible to all across mobile, web and popular connected-TV platforms. *Peacock Premium* will give users access to a more robust library of ad-supported content for \$4.99 a month. Premium users can also upgrade to an ad-free experience for roughly \$10 a month.

peacock

NBCUniversal



Matt Strauss, Chairman of Peacock and NBCUniversal Digital Enterprises

'Now more than ever there is a need for a free quality streaming service that can provide viewers with both the information they need to stay informed and entertainment they seek to escape the moment,' says **Matt Strauss**, Chairman of Peacock and NBCUniversal Digital Enterprises. 'With Peacock, we will deliver many of the best movies and TV shows of our time—as well as timely news and topical programming—and do our part to bring people together through the power of entertainment.'

'We expect to earn between \$6 and \$7 a month per subscriber, with a projection of USD 2.5 billion in revenue by 2024, with most of the money coming from ad revenue, which we see as an opportunity missed by other streaming services', adds **Strauss** and completes: 'By delivering timely and topical content like breaking news, live sports, and watercooler moments from late night, Peacock is uniquely bringing a pulse to the world of streaming that does not exist in today's marketplace.'

*Peacock Premium* will offer 15,000+ hours of the blockbuster and classic movies and series from NBCUniversal and beyond including series like *30 Rock*, *Parks and Recreation*, *Two and a Half Men*, *Yellowstone* and the iconic *Law & Order* brands, and movies like *Jurassic Park* and *Shrek*. Peacock also features timely live and on-demand content across news, sports, reality and late night, which kicked off with exclusive early access to content from *Jimmy Fallon's The Tonight Show: At Home Edition* and *Late Night with Seth Meyers* prior to their linear telecasts.

On the Kids side, the company confirmed the launch of animated franchises such as originals like *Madagascar: A Little Wild*, *The Mighty Ones* and *TrollsTopia* and exclusive episodes of *Curious George*, *Where's Waldo?* and *Cleopatra in Space*. Library titles also includes *Woody Woodpecker*, *Top Chef Jr.*, *Beat the Clock*, *Friendly Monsters*, *Sabrina: The Animated Series*, *Fievel's American Tails*, *Care Bears*, *Get Out of My Room*, *New Adventures of He-Man*, *Noddy in Toyland*, *Beethoven*, *Big Fun Crafty* and *Baby Einstein Classics*.

While among the originals the company dozens of series and films including *Brave New World*, *The Capture*, *Psych 2: Lassie Come Home*,



Peacock Premium will offer 15,000+ hours of blockbuster and classic movies and series including titles like the iconic Law & Order brands, and movies like Shrek

*Angelyne*, *Intelligence*, *Rutherford Falls*, *Lost Speedways*, *Battlestar Galactica*, *Punky Brewster*, *A.P. Bio*, *Dr. Death*, *Hitmen*, *Real Housewives Mash-up*, *Saved By the Bell*, *Five Bedrooms*, *Lady Parts*, *Girls5Eva*, *Code 404*, *Who Wrote That*, *Kids Tonight Show*, *The Amber Ruffin Show*, *Armas De Mujer* and *Caso Cerrado*.

'With the majority of the country currently at home, Comcast has seen a 50 percent increase in on-demand consumption year-over-year and voice remote searches for free content up nearly 250 percent', explains Strauss.

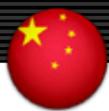
**Dana Strong**, President of Xfinity Consumer Services at Comcast, highlights: 'Offering Peacock Premium at no additional cost, seamlessly integrated on Xfinity X1 and Flex is another example of our commitment to provide more value, content and choice to customers. With entertainment hours on our platforms up 24% versus last year, we know that our customers will enjoy discovering Peacock and all its great content during this exclusive preview period.'



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# iQiyi: 'We are not Netflix, Hulu or YouTube, but a mix of all them'

With +105 million subscribers and celebrating a decade in business, China's leading OTT **iQiyi** is a tech-based company offering a complete entertainment platform. Owned by the search and Internet service company **Baidu** it has arised as a top player in the domestic and global market.

**Gong Yu**, CEO and founder, stands: 'In a short period of time, we've achieve most of our goals. We don't need to follow the big brands of digital entertainment. We hold the #1 on market share in China reaching +600 million independent devices and +350 hours of streaming each day. We are also expanding regionally'.

Premium video content is at the top of the priorities for the platform, being the content that allows the company to get more subscribers. But **iQiyi** is much more than that: 'We are not **Netflix**, **Hulu** or **YouTube**, but a mix of all them, combining many services our users can access. Our business is structured in three models: 1) long form video; 2) short form video; 3) Internet celebrity video'.

On the first one, **iQiyi** provides all types of contents and genres such us drama series, movies, documentaries, animation; on the second one, videos of 15-20 minutes maximum,

following the "long tail" business; and on the third, mini videos of 1-2 minutes based on *cyberstars*.

The platform is a combination of Professional Production Content (PPC), Professional User Generated Content (PUGC) and User Generated Content (UGC). In this "pyramid of content", **iQiyi** brings a wider offer of entertainment: video content, live broadcasting, online literature, online games, light novels, online movies, online mall, online comics and online advertising'.

40% of the company's revenues came from the paid memberships, while the remaining 60% is from advertising. 'We have diversified monetization model: we generate incomes from memberships and advertising, but also publishing, talent agent, content distribution, IP licensing, online gaming, virtual tipping and e-Commerce'.

Original content is a key driver of that strategy. **Yu**: 'We produce all kind of videos: from variety shows (*The rap of China*, *Clash Boots*) to drama series (*Burning Ice*, *Tientsin Mystic*) and movies (*Youth*, *Blue Amber*, *The Pluto*). We invest on originals because it is the way we can explore better the IPs.

According to the executive, 5G and AI will change the industry forever: 'Content production, user content generators, next generation videos, interactive and immersive, intelligent video and games. Content will continue to reign, that's our bet. **iQiyi** posses the integrated DNA of engineers and creatives'.

Cooperation is the name of the present industry. And the company follows the path: 'We have strong international plans, as we



The rap of China, one of the most viral internet variety shows



Burning Ice, drama series recognized at the New York Festivals International Television & Films Awards



The movie Youth had a box office of 1.4 billions

plan a roll out of the company, first across the South East Asia region. In that sense, we need to be opened to collaborate with global companies, such us **Astro** in Malaysia. At the end, the objective is to globalize Asian content', concludes **Yu**.

### IQIYI IN NUMBERS (2020)

- **#1 in online video platform in China** (source: iResearch MUT Feb 2019)
- **+105 million paying subscribers** (Q3 2019)
- **+600 millions monthly independent devices** (source: iResearch MUT Feb 2019)
- **+180 millions daily independent devices** (source: iResearch MUT Feb 2019)
- **Daily Average online time: 350 millions hours** (iQiyi Internal BI)

Source: the company



Gong Yu, founder & CEO, iQiyi



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Let's Move Together



Huérfanos de su Tierra

# Coronavirus & Media Industry: ups, downs and a message for the future

**COVID-19 has put the global economy in check and, of course, the audiovisual industry is severely affected. There are suspensions and cancellations of filming, tradeshows and a drop in advertising investments.**

At the same time there is a noticeable phenomenon: the forced lock-down in many countries is giving linear television audience increases of almost 70%. Similar figures show platforms like **Netflix** or **Amazon**, although the advantage of traditional media here is based on the news/journalism genre. On the producers' side, it is time to invest more (time and money) in developments, adjusting scripts and improving interaction between teams.

Can this global pandemic give a (new?) opportunity to an industry in the midst of its reconfiguration? Apart from the psychosis and fear, which are logical in this time, the industry in general considers that it is a good moment to impose innovative ideas that can lay the foundations for the future of the audiovisual business.

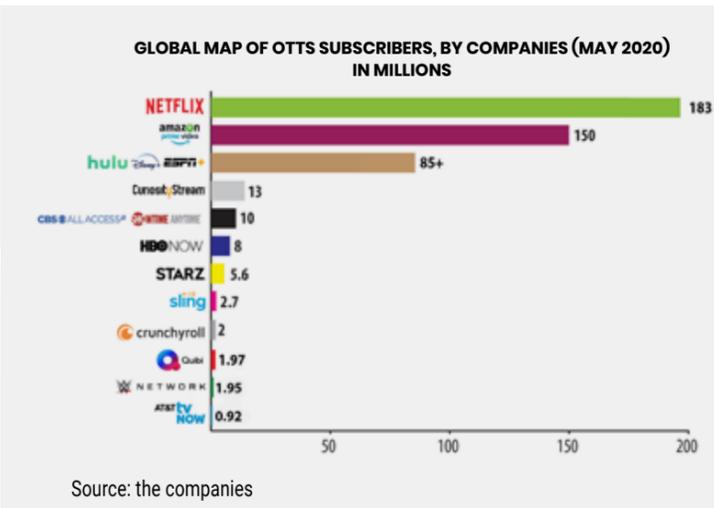
Beyond the ('live') business meetings, the main problem is that the audiovisual industry has stopped: live programs, sport events, original productions, musical shows, cultural performances, theater and plays, which impacts the economy of production companies, talents and technical teams around the world.

### OTTs Moment

According to the *Global SVOD Forecast by Service (2010-2025)* re-



The Mandalorian has been one of the key drivers, but not the only one, to put Disney in the global map of leading OTTs reaching +50 millions clients in 6 months



Source: the companies

438 million paid subscriptions by 2025, compared to 131 million from 2019. The US will follow with 342 million vs. 125 million in 2019. With nearly three-quarters of its TV households subscribing to one or more SVOD services, the US is reaching saturation point, the Strategy Analytics report warns. In Latin America, pre-pandemic data reflected that OTTs will reach 51 million subscribers by 2024, according to **Digital TV Reserch**.

Without hesitation, competition among Digital Studios has been enhanced by the context: since the global pandemic was declared on March 11, **Apple TV+** has seen a 10% growth in the USA according to **Parrot Analytics**, along with launches of original blockbusters such as *The Morning Show*, with **Reese Witherspoon**, **Jennifer Aniston** and **Steve Carrell**, or *Steven Spielberg's Amazing Stories*. While **Quibi**, **Jeffrey Katzenberg** and **Meg Whitman's** mobile streaming service focused on short content, saw 1.7 million downloads in its first week of operation since its launch in April 6.

According to Whitman, the number exceeded company expectations, 'noting that 80% of users who started watching a show completed the first episode, suggesting strong engagement for the service', being **Jennifer Lopez's Thanks a Million**, **Liam Hemsworth's Most Dangerous Game** and **LeBron James' I Promise**, the most popular content

**THE NEW AND UPCOMING MAIN OTT SERVICES**

**The 'New Kids on the block'**

- AT&T's HBO Max to be launched on May 27th
- Launched in April 6 in USA and Canada, Quibi's mobile-only SVOD services has reached close to 2 millions clients
- Peacock, the VOD streaming service by NBCUniversal, is set to launch on July 15, 2020
- Discovery is teaming up with the BBC for a new SVOD that is expected to be launched in 2020

port, by **Strategy Analytics**, **Netflix**, **Amazon Prime Video** or **Disney+** will grow 5% in their subscribers by the end of the year, due to the lock-down and the expansion of COVID-19.

The consulting firm also estimates that there will be 949 million global subscriptions by the end of 2020 (47 million more than measured before the pandemic), and 1.43 billion paid subscribers over the next five years (+621 million between 2019 and 2025).

In terms of regions, China and the USA combined currently account for almost two-thirds (65%) of global SVOD subscriptions. But that volume of market share also means that they are reaching saturation, so it is expected that, particularly in Southeast Asia, the market share will fall to 55% by 2025.

China will continue to be the world's largest SVOD market with



Meg Whitman and Jeffrey Katzenberg's Quibi has a highly successful launch in April (Photograph By Brinson + Banks For Fortune)

Several tradeshow organizers and companies have launched their virtual platforms to move forward with their business plans. The experience we make focus is Virtual Screenings 2020, which replaces LA Sceenings but with a global scale, powered by **Prensario International**, **NATPE** and **Events TV**. Others have been **Armoza Formats** with **ArmozaFest**, **Series Mania** with the launch of *Series Mania Digital Forum*, **MIPTV Online+**, **TV France International** with *Screenopsis*, the *Cannes Film Festival*, and **DISCOP** with two digital markets in Africa (Abidjan and Johannesburg).

**Conecta Fiction**, which is launching *Conecta Fiction Reboot*, a hybrid that will count with an online version during the week of 15 June, whilst the traditional, in-person event is set to take place from 2-3 September; **Premios Quirino** will host its third edition as virtual event from June 27, and **NATPE** with **Prensario** and **EventsTM** for the *Virtual Screenings 2020*.

**Armoza Formats**, controlled by **ITV Studios Global Entertainment (UK)** as soon as **MIPTV** was cancelled, announced *ArmozaFest* which took place from March 23rd during two weeks.

According to **Avi Armoza**, CEO, the launch of virtual marketplace platforms, allows companies to 'maintain our relationships and continue to build them'.

**Laurence Herszberg**, founder and CEO of **Series Mania**, pointed out the importance of continuing with the events, even if it is in a digital form, especially for the pitching sessions. We also had the traditional *Coming Next From* session in collaboration with **SO-DEC**, **TV France International (TVFI)** and **German Films**, and finally a showcase of series curated by buyers,' **Herszberg** added about the event.

The event, held from March 25 to April 7, received 1,500 professionals from the 2,000 who had registered before the cancellation by Covid-19. Among them, 60% were buyers and sellers, and 40% were talents, writers and journalists.

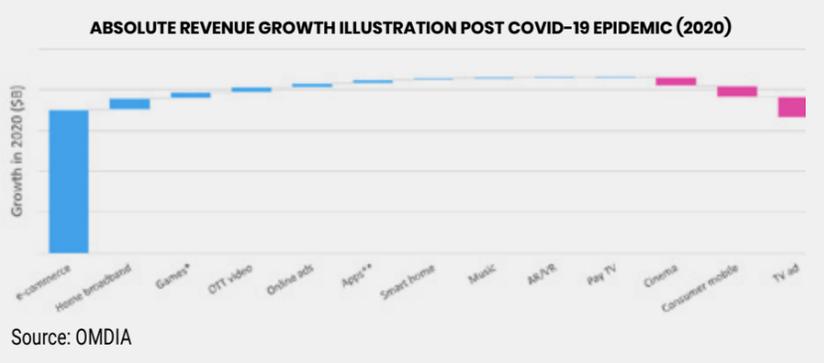
Among those 1500 participants from 40 countries, France took first place with a third of the users, followed by the USA, Germany, Spain, Italy, Brazil, Russia and Canada. On average, each user accessed one and a half hours of content. The "Buyers Showcase" had 10,000 visits, with an average of 7 episodes viewed per user; while the projects under development had 5,000 visits, or 3.5 episodes per user

'We know that this digital platform cannot exist alone, and nothing can replace the energy of the event in Lille, which provides a unique space where many exchanges and face-to-face trade agreements take place. In 2021, we will ensure that we combine the two forms, digital and physical, to create an even bigger and better event in the years to come,' **Herszberg** identified.



Lucy Smith, Deputy Director of Reed MIDEM's Television Division, and JP Bommel, CEO, NATPE: the event organization industry reacted with full digital editions of the traditional markets in Cannes and Los Angeles





on the site.  
 'We feel great we have enough content to last us now through November, and this is important because all of Hollywood is shut down like the rest of the country, and we'll see how our users consume,' Whitman said.

**Television**  
 But are not only the OTTs which grew along with the spread of the pandemic: the traditional media also managed to regain power and credibility.

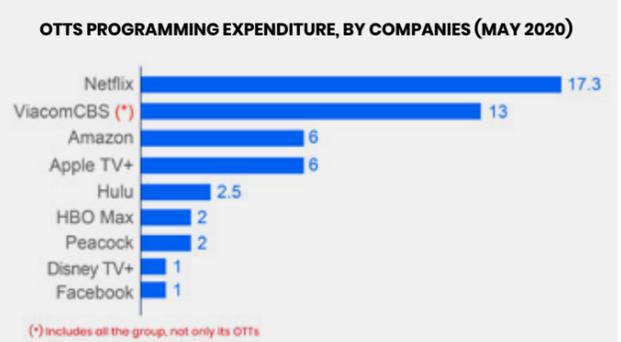
The main factor in this phenomenon is the importance that the press acquires when the public requires technical or specialized information. On the other hand, social networks work as amplifiers of media messages, 'they are media for the media'. Not only for the replication of contents, but also to spread as credible communication brands. This generated that media again show their potential as advertising platforms for brands.

In some markets like the CEE region, even when TV coverage has not changed much, average viewing time has grown significantly. Due to the rise in the average viewing time, the TV viewing has grown among all key audiences -4+, which is the broadest, and the commercial one of 18-54, 50+. In Ukraine, for example, there was growth almost among all audiences, except that of men of 65+, who traditionally had one of the highest indices of TV viewing. The biggest increase was among the young audiences of women under 35 and men under 25, explains **Tetiana Nikitina**, Head of the TV Channel 'Ukraine' Department of Analytics.

During March 9-15, which was the transitional period between the "normal life" and the quarantine, the general TV viewing grew by 10% in comparison with March 2-8; while between March 16-22, the first regular week of the quarantine, the general TV viewing among the commercial audience grew by 17% in comparison with March 2-8, says Nikitina, and adds that 'the TOP 6 channels have increased their general share by 4%'.

The leading among them are **Ukraine** (+14%) and **ICTV** (+8%). The kids' channels grew by 8%, while music channels and Other TV experienced a fall. But the most popular among viewers during the quarantine has been the news. News channels grew by 29%, and newscasts on the TOP 6 channels have increased significantly.

On the Pay TV side, **Turner Latin America/Warner-Media** exposes the strong impact that population confinement has had on audience growth, where



Source: Prensario based on data from the companies, private sources

→ **Tradeshows & Digitalization**

On the other hand, the association that represents producers and exporters of contents in France, TVFI accelerated the optimization of its digital tools to overcome the cancellation of the next markets. For the export professionals, whose business is based on meetings, exchanges and international trips, the cancellation of *Séries Mania*, *MIPTV*, *MIPDoc*, *MIPFormats* and *Busan Content Market* in South Korea, forces us to adapt to our way of working', underlined **Sarah Hemar**, executive director of TVFI.

And added: 'At TVFI, we support professionals as much as possible during this difficult time, in particular through our digital tools, which we will continue to develop: our digital platform, *Screenopsis*, is an online window for French production along with its application, *LEGuide*. Mobile access was launched last September at *Le Rendez-Vous Biarritz 2019*'.

In the case of *MIPTV Online+*, held from March 30 to April 10, there were reported 4,000 delegates from around the world, who accessed the program of conferences, pitching, screenings and digital events of *MIPTV*, *MIPDoc*, *MIPFormats* and *MIPDrama Summit*, among others.

**Lucy Smith**, Deputy Director of Reed MIDEM's Television Division, noted: 'We have exceeded all expectations in our first week. With so many disruptions around the world, it's encouraging to know that over 4,000 executives from around the world made time to connect, evaluate and move the business forward despite the cancellation of *MIPTV*'.

About *Virtual Screenings 2020*, it can be stressed that it is the replacement of *LA Screenings*, but looks for being a new market at the same time, with marketing and buyer recruitment efforts to set up a trend of events in the future.

**Nicolas Smirnoff**, director, *Prensario Interna-*



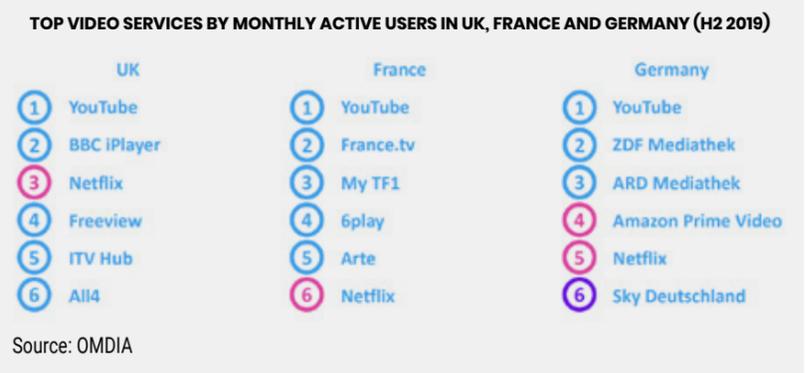
Laurence Herszberg, founder and general director, *Series Mania Digital Forum*; and Geraldine Gonard, who is launching *Conecta Fiction Reboot*, a hybrid that will count with an online version during the week of 15 June, whilst the traditional, in-person event is set to take place from 2-3 September



rtve

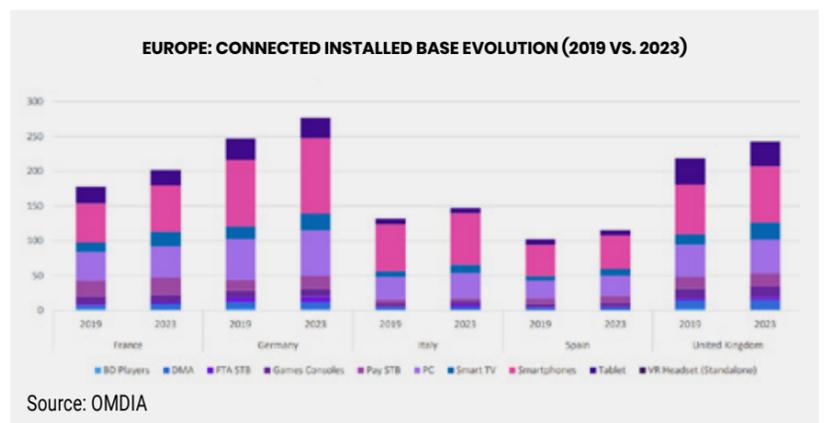
Making contents for you

AUDIOVISUAL FROM SPAIN



between March 23-29 there was a 29% increase in TV viewing compared to the week of March 2-9 in the region. Movies and series channels were the ones that capitalized most on the growth in demand. Turner grew in total audience and concentrated 24% of share in Pay TV, counting on a wide portfolio of movie and series channels.

According to **Kantar Ibope Media**, in Argentina, since lock-down (March 20<sup>th</sup>), Pay TV audience grew 31%, with news and movie/series channels on top, in Brazil it 32%, in Chile +23% and in Colombia, it grew a 41%, showing a record in the region. In Mexico, where circulation restrictions are less than in other countries, Pay TV audience grew a 22%.



**The near future?**

While some countries seem to be slowly returning to “normal” life, the near future of the industry is uncertain. “In countries such as China, we are beginning to see production with teams of up to 50 people,” explains an executive from the Asian country to Prensario; while in the USA and other regions safety protocols are still being devised, including actions such as health questionnaires, a temperature check and hygiene training, and health professionals will be hovering to check for fever or symptoms, with those who exhibit them subject to quarantine.

Also on the rise are “cloud shows”, which are increasingly gender-based and based on remote production. On the buyers’ side, they are thinking about the medium and long term, not so much about the “now” as one might think, with a strong focus on development analysis. Also, the pause in production has led to a commitment to bookstores, giving a new boost to the sale of canned goods and complete solutions.

**Tradeshows & Digitalization**

tional: ‘Virtual Screenings 2020 will take place the same days that LA Screenings, both independent and majors. It targets about 5,000 key buyers from around the world, who will access to content screenings of the main providers of the international market, in a very easy and friendly way’.

**Isabella Márquez**, CEO, **EventsTM**, added: ‘Now is a time for us to be creative and find new ways to come together. The desire for content, which has never been higher than in 2020 has not changed just because of the world’s event. I am so happy to work with such amazing partners to present an alternative solution to this year’s LA Screenings.’

**JP Bommel**, CEO, **NATPE**, concluded: ‘My first thought goes to the safety and health of the distributors, buyers and partners who were planning to attend LA Screenings Independent in May, they are a part of our family. At NATPE, our mission is to be the indispensable resource in the evolution of content as the conduit to connectivity, business insights and opportunity. In these challenging times, I am pleased that we will be able to fulfill that promise by delivering a virtual alternative to the market through this great partnership with Prensario and Events TM. We want our clients and partners to know that we are in this crisis together and we’ll continue to find ways for them to do business.’

All global distributors are invited to participate. This includes the Hollywood studios to independent producers, also leading distributors in Latin America, Turkey, Europe and Asia.

‘The response from the industry has been great. In fact, we launched the initiative pushed by many customer requests. We want not only to replace the cancelled markets, but also to create new, empowered tools for the digital era. The *Virtual Screenings* must recover the business flow and add important digital value’, concluded Smirnoff.

The other side of the coin is the *Cannes Film Festival*, which was supposed to take place from May 12th to 23rd but is now looking for a new date, without evaluating the possibility of a virtual event and the screening of films on a small screen. Its general delegate **Thierry Fremaux**, commented that ‘everyone agrees that Cannes, an essential instrument of support for the film industry, has to continue and give visibility to the films of the year in one way or another’, but that ‘it would not make sense to watch films by **Wes Anderson** or **Paul Verhoeven** on a computer or to present others like *Top Gun 2* or **Pixar’s Soul** in any other place than a cinema’.



Ruby Ring

PACKED WITH DRAMA



MARKUSS



[ BY FABRICIO FERRARA ]

# The industry focuses on creativity in Covid-19 times

With the pandemic unleashed due to the expansion of the Covid-19 and the economic crisis, the global content industry has adapted well to survive. In the midst of several tradeshow cancellations, Prensario interviewed 50 executives from around the world reflected in this report with their experiences about how working habits have changed and what are the expectations in the short, medium and long term.

BBC



**Tony Hall**  
General Director, BBC (UK)

'BBC has a special role to play at this time of national need. This is, keeping the regular news on BBC One, along with weekly Coronavirus specials. Favorite shows will be available on both, the networks and its on-demand service, iPlayer'.

CANAL+



**Maxime Saada**  
chairman and CEO,  
Canal+ (France)

'Premium channels will be available through a set-top box, while subscribers will gain access to all channels', announced. 'And for our subscribers, we are opening up the access to all our channels, cinema, series, youth and documentaries', he concluded'.

Rai



**David Bogi**  
Head of Business  
Development, RAI (Italy)

'The interruption of production exposes the economy of culture and the entire supply chain linked to audiovisual productions, but at same time, the remote writer's rooms are busy preparing future projects nonetheless the crisis. We are lucky that RAI can offer locally and internationally a considerable volume of hours of content and variety of genres available for distribution'.

**Kerim Emrah Turna**  
executive director,  
Kanal D International (Turkey)

'As of today Turkish broadcasters have an inventory of the episodes that they have not aired. However, most of the sets are shut down and the duration of this period is uncertain. Globally, we expect a bigger demand for the ready-mades from the linear broadcasters since the linear television has to feed the daily needs of the grid. In medium term, everyone will face some financial effects that will be solved in the long term'.

**Yuki Akehi**  
Head of Marketing,  
International Business  
Development,  
Nippon TV (Japan)



'All our live shows and recorded shows are currently shot and recorded without any studio audiences. In addition, there seems to be some events such as Sports tournaments being cancelled, but we have a vast variety of content lineup, and will continue programs accordingly. This evolving situation has certainly pushed the industry to think out of the box'.

NIPPON TV

KANAL D



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**Carolyn McCall**  
CEO, ITV (UK)

'We'll do everything we can to continue to provide news, drama, entertainment and factual; we've launched Coronavirus Report on Monday night, but without audience', she remarked.



**José Antonio Salso**  
Head of Sales & Acquisitions,  
AtresMedia (Spain)

'We are analyzing sales and promotion actions with good perspectives. The context of crisis and fear that exists in Spain and other parts of the world mean that the purchase responses are still pending and the feedback from open negotiations are suffering some delays', the executive added.



ZEE

**Vibha Chopra**  
Business Head -  
Global Syndication, ZEE (India)

'In times where social distancing is the need of the hour to curb the outbreak of Covid-19 and people are spending more time indoors, the idea is to provide audiences with the most engaging entertainment for the entire family. Everything is changing very rapidly, while the content consumption is likely to go up across various platforms - there is also an economic downturn that most countries are facing', commented to.



**Catalina Porto**  
Executive Production  
Manager,  
Caracol TV (Colombia)

'We must try to find opportunity in the midst of adversity. While this situation passes, we will take advantage of it to do things without the eagerness of a delivery or release date. For example, rethinking our contents and formats, devoting an important space to creativity, imagination and the expectations of the audience and the market'.



**Emre Gorentas**  
Deputy Manager,  
ATV Distribution (Turkey)

'We're still producing non-scripted shows without allowing any audiences in the studio. We'll be on air with new episodes of series as long as our stocks last; otherwise we might have to stop broadcasting new episodes at some point. Content consumption increased significantly just like Free TV, but this consumption will affect international sales as well hourly basis. Although demand to content will be increased; ad revenues will be affected negatively, so this might affect license fees in a negative way'.



**Fredrik af Malmberg**  
Managing Partner,  
Eccho Rights (Sweden)

'In short term we are making sure to touch base with everyone we cannot meet at markets and in medium and long term we are analyzing together with our clients what needs they have in their current situation and how we work together for the best possible outcome'.



**Patricia Jasín**  
VP International of  
TV Azteca (Mexico)

'Even when there's a rise in TV viewership due to the increasing number of people in quarantine, economic issues impact directly in TV ad revenues. In our perspective, customers will consume what we've already sold them'.

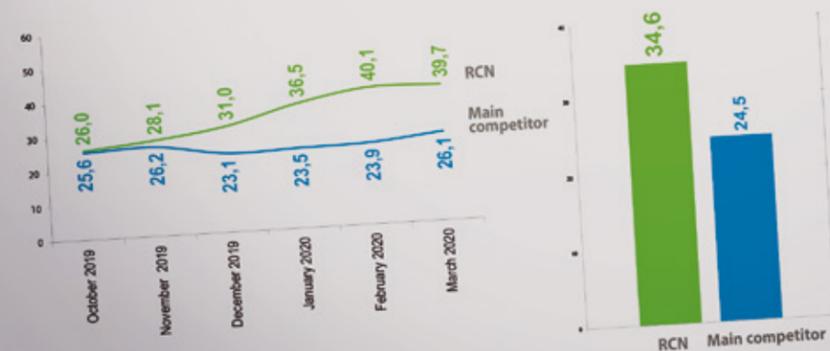


**Tatiana Nikitina**  
TV channel analytics  
Director, MGU (Ukraine):

'The TOP 6 channels have increased their general share by 4%. The leading among them are "Ukraine" (+14%) and ICTV (+8%). Kids' channels grew by 8%, while music channels and Other TV experienced a fall. But the most popular among viewers during the quarantine has been the news: news channels grew by 29%, and newscasts on the TOP 6 channels have increased significantly'.



**Nurses Share % (Monday through Friday)**  
Share % average for month



Doctor details

Dr. Carlos Pérez  
Nurses - RCN Television

Original



**Doreen Neo**  
CCO, Mediacorp (Singapore)



'We have escalated our precautionary measures in line with advisories issued by the Singapore government, including strict adherence to Stay-Home Notices and Quarantine Orders, and the implementation of split-team work arrangements, mandatory travel declarations and safe distancing measures for all cast and crew'.



**Eduardo "Coco" Fernández**  
production manager at Artear (Argentina)



'As an industry we are going through a complex scenario: to the particular situation of the country and the transformation of the industry, the Coronavirus is added. We are taking care of the talents and the people of the channel, and we continue with the projects as always, taking care of them according to how they evolve'.



**Aysegul Tuzun**  
managing director, MIST-CO/TRT (Turkey)



'The increase in content consumption in the platforms will benefit media in general, as long as digital platforms continue to invest on contents, but it is not lifesaver for all of us as content distributors. Traditional media is a huge part of our business but of course, we will need to observe all process carefully and then work on solutions and will try to adapt changes'.



**Ates Ince**  
MD, Madd Entertainment (Turkey)



'As economy and global demand for content increased in the last 3 years, all countries have used their financial tools for production. We have been producing a lot in that period, too. More than the international market needs, that's why we can easily forecast that the amount of production will decrease in Turkey, as well. As the demand increase we will decrease the amount of excess hours of production and reach to equilibrium'.



**Goyo García**  
distribution executive, SBT (Brasil)



'The Brazilian networks will search their own bookstores and existing contracts for content to entertain the public that will be locked up at home. And the big star, at this time, of course, will be journalism, with updates on the general contamination of the coronavirus worldwide, so that the canned content will be left in the background'.



**Patricia Daujotas**  
director of programming and content, Canal 10 (Uruguay)



'The crisis has once again made free TV more relevant as a mass media, especially considering Free TV has the capacity to capitalize on specific events; while the new ways of consumption can't. The public is still there, but the context of the pandemic weakens advertising investment and this increase is not accompanied by the advertising industry, so the business equation does not yet close'.



**Can Okan**  
CEO, Inter Medya (Turkey)



'Coronavirus outbreak has tremendously affected the TV and content industry across the globe. Even though the distribution represents the core of our business, we started to invest in high quality productions as well and we have been working on the pre-production processes'.



**Jose Luis Gascue**  
EVP Worldwide, Calinos Entertainment (Turkey)



'For the short-term perspective we do know that most producers have put a halt on their projects, this will increment the demand for ready-made product. Also, the stay home orders issued by the authorities in most countries in Europe, Asia and Latin America will increment the viewership. The medium and long-term perspective is hard to visualize, and most things are going to change'.



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[ BY ALBERTO BUITRON ]

# AVOD: the long-awaited option to SVOD on the OTT scenario

**In the last couple of years, AVODs lastly emerged in the global OTT market offering a more robust content option to an audience that is demanding higher quantity and quality of programming. The Covid-19, and the consequent economic crisis, will definitely take this business segment to the next level in the following months**

Even when according Ampere Analytics' report only 3-6% of US households use AVOD services, the consumption and quantity of services under this model has grown a lot over past five years. Good example are services like **Roku TV, Tubi, Vudu** and **Pluto TV**, dominating new markets like Latin America and joining the game to titans like **Netflix, Amazon Prime Video, Hulu** or **Apple TV+**, among others.

These services are already enjoying the first

effects of its presence in the market: a recent insight of the streaming aggregator **Reelgood** says that since 1Q 2020, when the Covid-19 outbreak began in some countries, has seen growth in subscription video-on-demand services and the same case occurs for the AVOD platforms, where their viewership was up by 148%.

Adding to this, Reelgood illustrates that for every 100 click plays in the beginning of March on AVOD platforms, there are now 248. The report assures that, on average, the total weekly streaming per user is up by 26.5% on the same time period. And on the total streaming environment (SVOD, AVOD, TV Everywhere and TVOD), the free options have 28.62% of viewership share.

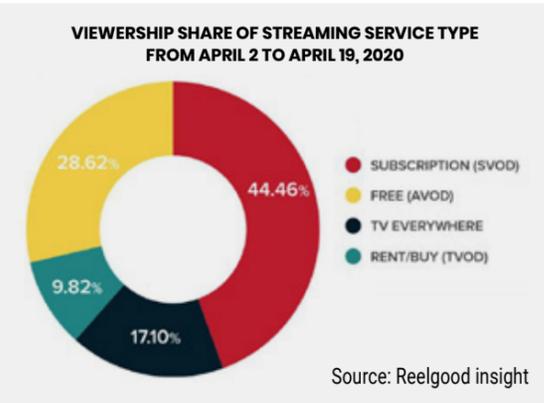
About this consumption trend, **Dietrich von Behren**, CBO at **Reelgood**, comments: 'With sports stadiums, concert halls, and movie theaters shuttered for a month, streaming services are the bittersweet beneficiaries of social distancing and sheltering at home. Our unique viewership data reveals increased consumption patterns while also bringing to light the most popular contenders at the moment'.

Regarding to offer of the AVOD services and its arrive in some markets, these platforms have rapidly emerged as a key partner for major distributors over the past 12 months, with companies such as broadcasters, top producers and other big players, which are able to monetize their content libraries.

### YouTube

If we talk about AVOD services, **YouTube** is definitely on top. Now, the company celebrates its 15th anniversary since its launch back on 14 February 2005 and keeps marking braking new record when speaking about playback figures.

According to a survey

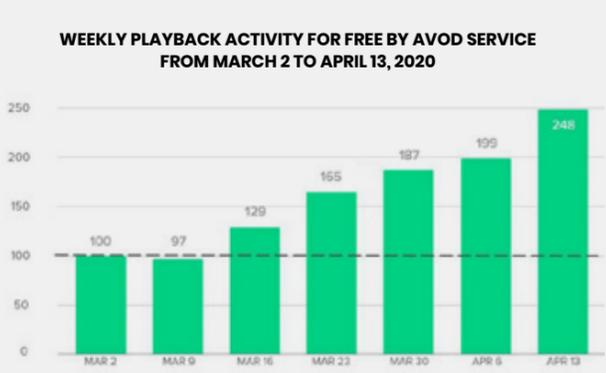


made by **SMPerth**, 500 hours of video are uploaded to YouTube every minute, where a whopping of about 70% of what users watch is suggested by the YouTube algorithm. Mobile accounts for more than 70% of YouTube views, and on average, each visit to YouTube involves 6.5 web pages.

In 2020, YouTube is expected to make \$5.5 billion dollars in ad revenue, only in USA, but content creators have found a way to monetize their content as well, as **Ryan Kaji**, the highest earning YouTuber, who made USD 26 million between 2018 and 2019 at the age of 8.

**SMPerth** calculates that the service counts with 2 billion logged in users each month, where 33% of the global population aged 13 years or more log in to YouTube each month, and completes 1 billion hours are watched on YouTube each day.

And one of the keys is that the platform has become not only a content-consumption service, but also a social media network where audience goes in order to learn about different topics, or watch "Do it yourself" videos. According **Susan Wojcicki**, CEO, this trend has grown after the lock-down, 'now including the phrase 'to do at home'. 'We've also seen a lot of people coming to YouTube who are looking to fix their dishwasher or freezer, or get a haircut, along with the traditional searches to learn about photography, fitness, cooking, decorating projects, music, but always with the addition of "to do at home"; she completes.



### Tubi

Among the fastest-growing once, it stands **Tubi**, the AVOD platform recently acquired by **Fox**, which was the most watched during the locked-down period, with a total playback share of 3.68%, just behind consolidated platforms like **Netflix** (42.3%), **Amazon Prime Video** (21.91%), **Hulu** (17.11%) and **Disney+** (4.73%).

Early this year, **Tubi** unveiled plans for an expansion, and picked the Mexican market to starts to fill the niche in Latin America later 2020, allying with local broadcast network **TV Azteca**.

As part of the deal, **TV Azteca** will sell advertising and promote **Tubi** through its different channels. In exchange, some of the broadcast's titles will be available on **Tubi**.

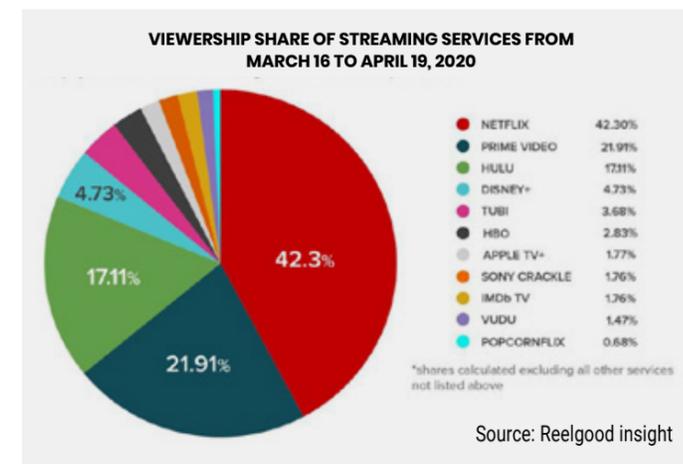
The platform has also teamed up with the electronic Chinese brand that operated in this territory, **Hisense**. The new **Tubi** app will be integrated into the **Hirenses' Vidaa** OS on the Smart TVs. In addition, the OTT will also be given visibility in **Elektra** stores (owned by **TV Azteca**) and in the packaging of the televisions that will be sold in 2021.

According its CCO, **Adam Lewinson**, the company have been looking the interaction of the platform amid the US Hispanic viewers, comments: 'In the USA, the average age of the viewer is in the low 30s, but in Mexico the market is much younger, with a huge preference for streaming: this data indicates that we have a market where to grow'.

'We have more than 20.000 titles, four times more than **Netflix** library, and we also have algorithm technology, to personalize the content and do microtargeting. We already know what the market wants', he adds.

### Pluto TV

Six years ago, **ViacomCBS' Pluto TV** was launched with a vision to become the global leader

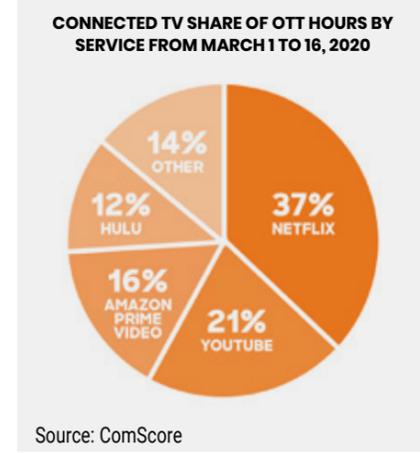


in free streaming television. By the end of 2019 it reached to 20 million subscribers offering +100 channels in the US.

While it continue to expand in Europe, last March the AVOD become available in 17 territories of Latin America offering 24 ad-supported channels (now 30 channels are available) and a free streaming TV service available via web **pluto.tv**, **Apple TV, Android TV** and mobile device apps for download in **iOS** and **Android**. It expects to arrive to Brazil by the end of this year. The service is now available in 17 countries.

**JC Acosta**, President **ViacomCBS Networks Americas**: 'As **Pluto TV** expands rapidly around the world, now we serve Latin America, one of the world's most important and biggest markets. It is innovative product offering is a great complement to our OTT products: it allows us to continue to entertain audiences across in the region and work with our partners to bring this never before seen offering of free streaming television to Latin American audiences'.

**Pluto TV** has entered into different partnerships for programming, ad sales and distribution. First, with over 60 major media and content providers it has built a rich and diverse library of 12,000 hours of high-quality content for the Latin American audience. Second, with **Telaria, SpotX, Column 6** and **Smart Adserver**, allies of programmatic advertising manage-



ment; and third with **Vidaa International's Hisense** (third-largest TV manufacturer globally) it announced a multi-year global pact bringing the service of over 250 live, linear, thematically-curated and branded partner channels onto **Hisense's** new **Vidaa** platform across USA, Europe and Latin America, for free.

**Acosta** concludes: 'Currently there is an ever-growing offer of SVODs, but null or very limited depending on the area, in AVOD, which has become a clear alternative to content consumption, as consumer habits change. This context represents a great opportunity for us and we hope that Latin America will continue what has happened in the USA and Europe.'



## Channel 4: 'To survive we need to be sharper, clever and distinctive'

Set in November 1982 by the British Government, **Channel 4** is a publicly owned and commercially-funded UK public service broadcaster offering high-quality, innovative, alternative content that challenges the status quo. It has no in-house production units, like the **BBC**, **ITV** or **Sky**, but the 100% of its programming are commissioned from UK production companies.

The group operates eight networks, gathering close to 9% of the UK audience share, according to BARB. They are the flagship **Channel 4**, **All 4**, **E4**, **MORE4**, **FILM4**, **4SEVEN**, **4MUSIC** and **H+1 Channels**, distributed as FTA channels, as well as through the main Pay TV operators as **Sky**, **Virgin** and **YouView**.

**Channel 4** explodes a publicly owned asset (the terrestrial broadcasting spectrum) to reach audiences and generate revenues, which go back into funding independent production companies that retain the rights to the pro-

grams they create. By retaining those, they are able to sell the content internationally.

**Alex Mahon**, CEO: 'We are editorially independent, ad-based TV channels with £1 billion of revenue. Our main focus is to reinforce the strength of the independent production community, having created recently top, global shows for different platforms'.

Some of the top properties created or broadcast by the network are *The End of the F\*\*\*ing World* or competition series *The Circle*, both available on **Netflix** globally, *12 years a slave*, *SAS: Who Dares Wins (Banijay)*, and *Hunted*, among others. Shocking *Living Neverland* documentary was coproduced with **HBO**, while dating, social experiment show *Naked Attraction* and documentary *Education Yorkshire* were two youth-oriented series. On the entertainment side, other key shows are *Deal or not Deal*, *Treasure Island* and *First Date*, among others.

'We have a variety of genres in which we support: with weekly drama we drive more awareness, with news we amplify our reach through social media, with comedy we increase our catch up business. Documentary is another key driver to growth'.

According to **Mahon** there is a 'compulsive stream of original voices', and she exemplifies with *Mums Make Porn*, a bold three-part series that follows five ordinary mums as they confront the impact of easy access porn on their kids and shine a light on the issues relating to young people's attitude toward sex today. 'We create drama with purpose such as the police miniseries *Kiri*, *National Treasure* or *The Accident*', she adds.

Regarding the future, she highlights that the big challenge is 'how to survive' in a more competi-



Alex Mahon, CEO, and Walter Iuzzolino, co-founder and CEO. Walter Presents have launched Eagle Eye Drama by the end of 2019 focusing in producing English-language drama series

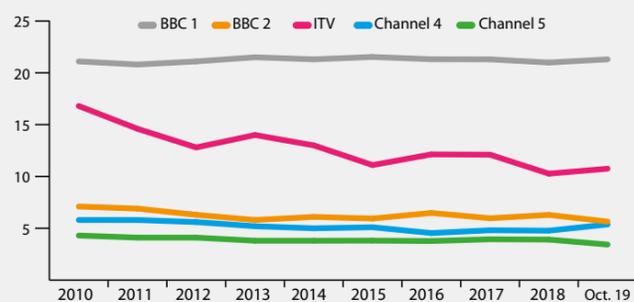


ve world. 'We are small, we can manage. Bigger brands are becoming bigger, just check what's going on with legends as *Seinfeld*, *Friends*, *The Office*, as well as *Big Brother* or *Bake Off* on the entertainment side, and *ER*, which is celebrating 25<sup>th</sup> Anniversary. In this context, social media plays a key role, extending the legacy brands for a longer time'.

She also stands that it's important to take risks, to do smart deals. The international strategy is a good example: 'We only get the 15% of international rights sales. We take that percentage down in order to strengthen the domestic production market. With this we empower local producers to generate more revenues and pushes the British industry worldwide'.

'We are putting strong emphasis on youth audiences, which are passionate for new things and they have no fear of choice. We share those values. To survive we need to be sharper, clever and distinctive. Innovation becomes a fundamental word on marketing and promoting that content for the target audiences', she completes.

UK: SHARE OF TOTAL VIEWING ON THE TOP 6 NETWORKS (DEC. 10 - OCT. 19)



Source: BARB

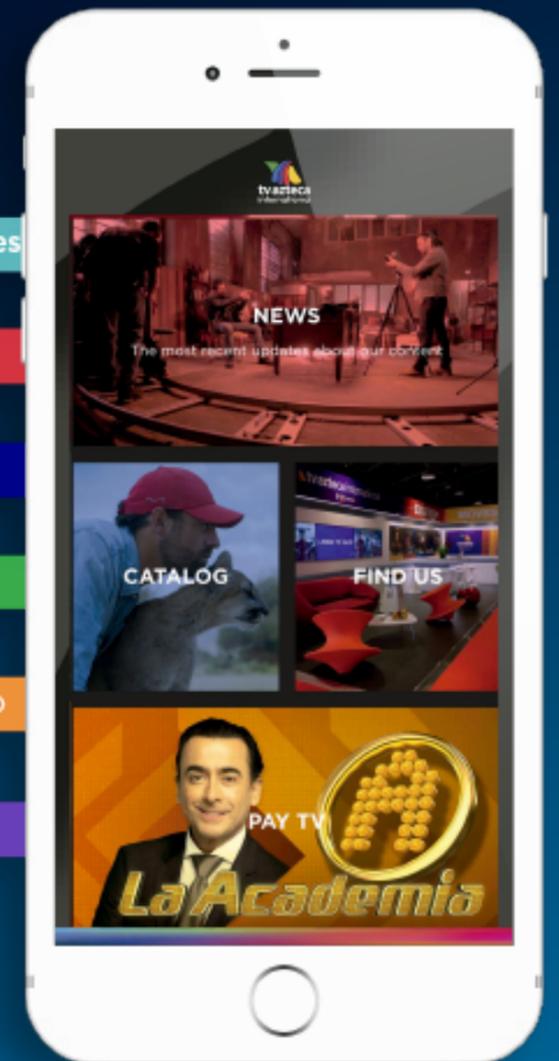


The series *The End of the F\*\*\*ing World* and the competition series *The Circle* are both available on Netflix globally



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# SIC: 'TV has a mandatory role in aggregating and engaging audiences'

Since February 2019, SIC has become the leading channel in Portugal by 6.5 points ahead of its direct competitor, TVI. The Grupo Impresa channel has made a relevant investment in technology and in content which allowed to be better prepared now than three years ago.

In talks with Prensario, Cristina Vaz Tomé, Chief Revenue Officer and member of the executive committee at Grupo Impresa, considers: 'Our values along with the strategy we've followed, and draw for the next three years, allow us to state that we are the Portuguese media company that is most prepared, professionally to face the future. Over the next year, we want to reinforce this leadership of both SIC channels and newspaper Expresso and boost commercial income in different areas'.

SIC has appointed a new head of content, with an extensive and remarkable career in entertainment at the network, who has a great knowledge of the market. 'He has implemented a new content strategy, innovating with new formats, diversifying local shows and drama production impacting our performance successfully. We have also teamed up with the best entertainment professionals in Portugal and strengthened relationships with our celebrities', describes Vaz Tomé.

She continues: 'We're investing in scripts with glocal appeal and high production budgets for our daily drama, focused on global themes such as love, strength and honor. The importance of values balances with the needs of a sustainable society and the protection of our planet. Nazaré and Wild Land are now the leading prime time dramas in Portugal, and we look forward taking them to new territories, breaching out to a wider

audience'.

'Also, on our news channels and news programs we produce documentaries and news series that are recognized and that have been internationally awarded. We also invest in weekend entertainment formats and having the best professionals both behind and on the screen, those who have the closest connection with our public based on their talent and added value'.

'Whenever there's relevant content people will want to watch and follow it in linear consumption as well as any other platforms. TV has a mandatory role in aggregating and engaging audiences and in social relevance, this won't disappear. We're looking into the e-Sports ecosystem and preparing the launch of our own OTT platform. We need to complement and diversify what we do now, keeping the quality and relevance of our content, towards a total video offering'.

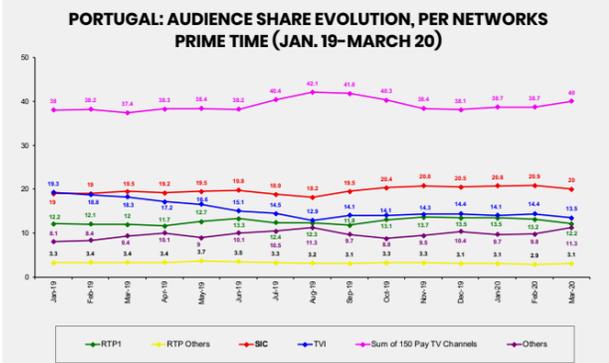
Vaz Tomé says that although a small country, Portugal 'has great locations and variety of natural landscapes' that provide wonderful sceneries: 'With experienced professionals and technical quality, we manage to balance competitive production values with captivating stories to exceed viewers expectations. The best of all is that our titles count for the European quota. SIC is the ratings leader, with an offer of disruptive and



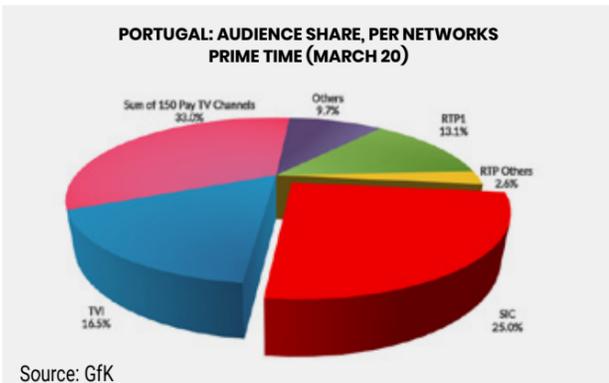
Cristina Vaz Tomé, member of the executive committee and Chief Revenue Officer, Grupo Impresa

fresh content in a 24h broadcast on seven different TV channels', she completes.

For the future, the executive emphasizes: 'Internationalization is a key pillar for our company's strategy in the next 3 years. In a world that tends to become a global community, SIC has taken the first steps into crossing borders, delivering our content and channels, both traditional and new media partners. Linear or on demand: we're investing in e-Sports and an OTT platform with original content, allowing it to travel into multi-platforms and multi-territories. I would like to highlight the premiere of Frozen Memories in Mexico last February and in near future viewers will be able to watch Lucky Break in Russia and Living Passion in Georgia', concludes Vaz Tomé.



Source: GfK



Source: GfK



Nazaré and Wild Land, the two leading prime time dramas in Portugal





## The SevenOne prepares for the future

The future of the industry is just starting, but big media groups are already reorganizing to be more competitive in the nowadays marketplace. This is the case of German 'ProSiebenSat.1 Media SE, which has announced a regrouping of its TV channels, digital assets and marketing subsidiaries under a shared roof and with a new name: **SevenOne Entertainment Group**.

This new structure merges the group's broadcast arm **ProSiebenSat.1 TV Deutschland**, including FTA and Pay TV channels, along with the digital platform **Joyn**, a joint-venture with **Discovery**, social video producer **Studio 71** and the group's upcoming audio streaming service **Your Ears Only** (FYEO).

**Wolfgang Link**, Co-CEO Entertainment **ProSiebenSat.1 Media SE**, describes: 'It's been a long time since we've been a simple broadcaster. We are in the middle of a transformation and are consistently developing to a platform agnostic entertainment company'.

Even when TV is still the most-used media in Germany, with the best full year market share since 2015 (28.2% / + 0.4 PP vs. previous year), the company is betting strong on digital: launched in June 2019, **Joyn** offers +60 live HD channels with VOD as well as premium content for the German-speaking region. Within 6 months it has reached 7 million monthly active users and we plan to surpass the 10 million mark by Summer. 'We are planning further verticals for our content, such as a new comedy app, apart from the release of **FYEO**', projects **Link**.

**SevenOne Entertainment Group** has a 'clear' transformation strategy: 'Our focus is on strengthening our own content, expanding our digital reach and monetizing it with smart advertising. This is what we concentrate on in the entertainment pillar'.

'No media company in Germany is digitally as well positioned as we are.

We create strong brands and spread them across all platforms, such as *Germany's next Topmodel*, *The Masked Singer* or *Celebrity Big Brother*; apps such as the **Gali-leo** or **Quipp** are further building blocks, along with large digital worlds of experience around these brands'.

'By networking TV reach with digital platforms; we create attractive advertising products (Addressable TV, Cross-Device Bridge). This strength has also led to the creation of **d-force**, the joint venture with **Mediengruppe RTL**, which has also been offered in Austria since 1 February 2020. The digitalization of the media industry is the pillar, on which we build our further plans,' he completes.

Germany's next *Topmodel*, one of the biggest brands from SevenOne Entertainment Group that surpassed the TV screen with a huge success on the digital world

## Rai: 'Our plan is to take the public TV group to the future'

With more than 10 television channels distributed in Italy plus the international networks, radio stations and websites, **Rai** is an obligated reference in Italy and the world. The group is going under the 2019-2021 Business Plan that will take the media conglomerate to the future.

Designated in July 2018 as CEO, **Fabrizio Salini** has expanded the group into different business areas: Domestically, it has increased its presence with more relevant, cultural content for the whole Italian audiences; in terms of audience, its flagship channel, **Rai 1** go down a little, but in general the group grew in audience share.

Internationally, **Rai** is the prime source of Italian premium content in several genres and formats, while it has transformed into a referent for global co-productions, with series such as *My Brilliant Friend*, the very first non-English language production for **HBO** in Europe. Other projects are coming with **Fremantle** and other worldwide players.

On the digital side, **Salini** underlines the central role of the new **Rai Play**, which started last November 4<sup>th</sup> with a different graphic layout and more incisive content. The purpose? To transfer the 18 million users accustomed to a traditional TV offer to the new platform. **Salini** also stresses: '**Rai** is first and foremost a public service: respect and guarantee of pluralism, courage to experiment with new formats, to reach all sections of the public, for a truly Rai of all'.

He continues: 'With this business plan we aim to take the company to the future. In this year and a half we have reformed the organization chart, while we increase the number of hours of production on fiction and entertainment thanks to a bigger presence on the digital world'.

This is a key element for the future **Salini** wants to build for one of the most important public TV references in Europe: 'In Italy and worldwide there is an excessive offer of platforms but we want to transform **Rai Play** into the first vehicle of our content premieres. With this, we are building a cultural bridge between the past and the future of our company', he highlights.

Rai



Fabrizio Salini, CEO

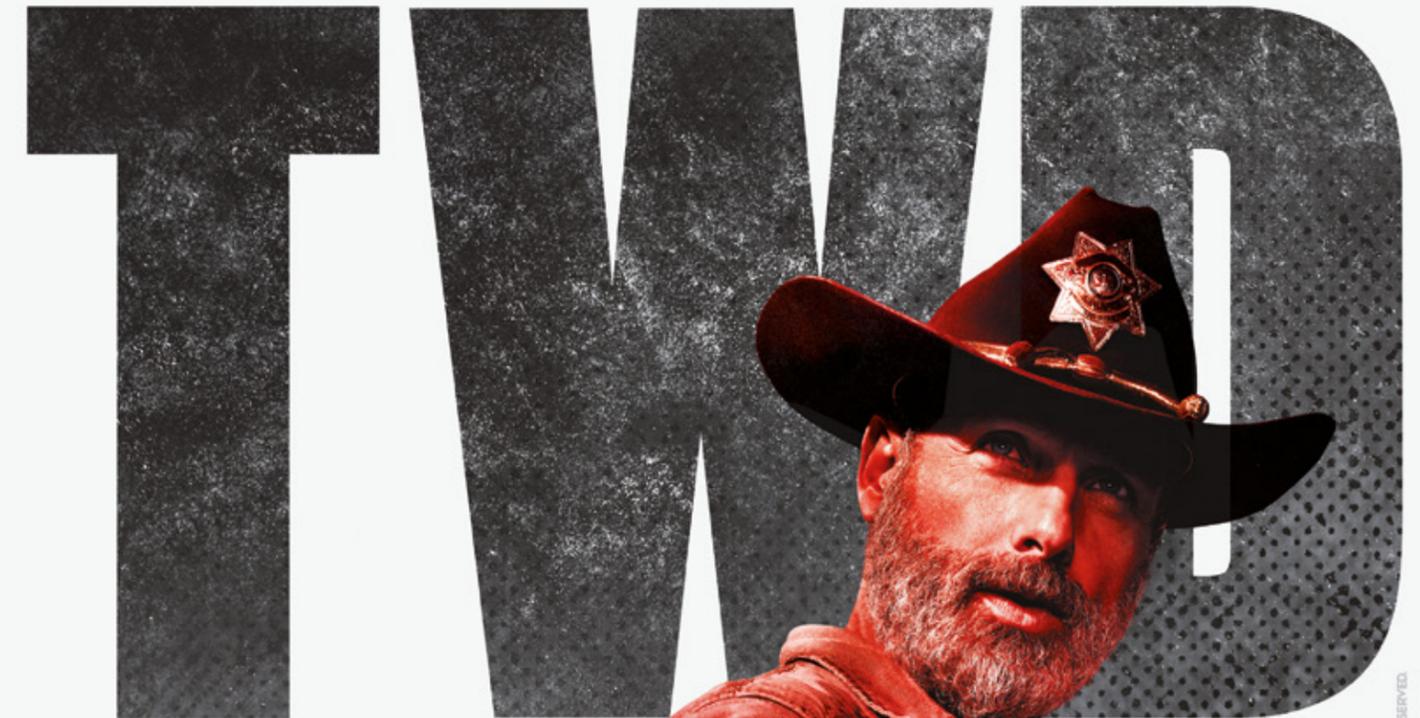


My Brilliant Friend

ITALY: TOTAL CONSUMPTION TIME PER WEEK, BY EDITORIAL GROUP (APRIL 15 - APRIL 25, 2020)



Source: Auditel



Disney Media Distribution Latin America

## ivi: 'OTT is about technology and user experience'

**ivi** is the #1 Russia OTT service in Russia with a monthly audience of over 50 million unique visitors and offering a combined SVOD and AVOD business models. It features an extensive catalogue of movies, cartoons and TV series, and has a film library with more than 80,000 units of content, including movies from all the six major studios as well as more than 400 European and Russian independent filmmakers.

In addition to content licensing, it has transformed into a key co-producer having developed more than 20 movies. The movie hub is already planning to screen the first premieres under the **ivi Originals** brand in 2020. Moreover, the service has an app for children offering educational content, called **ivi kids**, which is included in the standard subscription.

**Oleg Tumanov**, **ivi**'s founder and CEO: 'We started our business within a completely pirated ecosystem at a time when the idea of a content viewing fee was considered to be more surprising than obvious. It took us a while to gain an audience and build our business model. At these stages of the company's development, the only way to survive in the market environment was to license our content. But as the competitive environment has developed and our monetization capabilities have become more established, we are now able and actually need to create unique content for our audience.'

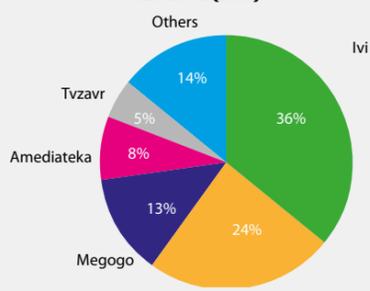
Nevertheless, according **Tumanov**, even when competition is becoming even more intense every year, 'the share of pirated watching is still quite high in Russia, and it is difficult to accustom the audience to pay for what they watch. Piracy remains one of the biggest competitors'.

'We have an extremely diverse audience, so we utilize a sophisticated recommendation system to offer a personalized approach to the content and overall experience. AVOD works well in terms of monetization and user attraction: we have a large audience and a competent team that knows how to work with online video ads and deliver indicators coveted by advertisers. But we also believe SVOD has a greater growth potential', adds **Tumanov**.

OTT is all about technology and the personalization of user experience: 'This trend will continue because it allows users to choose and customize own media experience and to get customized content suiting their preferences at any given moment. This is what is causing structural changes. It is difficult for traditional media to compete with something that hinders such freedom of choice', concludes the executive.

OTT is all about technology and the personalization of user experience: 'This trend will continue because it allows users to choose and customize own media experience and to get customized content suiting their preferences at any given moment. This is what is causing structural changes. It is difficult for traditional media to compete with something that hinders such freedom of choice', concludes the executive.

RUSSIA: OTT MARKET SHARE, BY PLAYERS' REVENUE (2019)



Source: TMT Consulting

## Pickbox: 'The market needs to let go of old habits'

**Pickbox** (Croatia) delivers quality European and Hollywood movie and series production, based on of two models: **Pickbox TV**, a new linear channel currently available in the region through MAXtv provided by Hrvatski Telekom with 350,000 subscribers; and **Pickbox NOW**, a VOD service launched in May 2014 and the first to establishing long-term cooperation with regional telecoms in the region, which allowed the services to be available in Croatia, Serbia, Slovenia, Bosnia and Herzegovina, North Macedonia and Montenegro. Along with **HBO Go** they are available in different telecom services and as standalone services, offering subtitles in every language of the region.

**Sanja Božić-Ljubičić**, CEO and Owner: 'Our strategy is to continue to bring quality series and movies in various genres: from crime, action and adventure oriented content to comedies, romance and drama. During 2019, our consumers were more oriented on romantic content and drama series. Crime series and movies are also always very popular. Our TV viewers also love seasonal content: Christmas and Valentine's Day movies are quite popular'.

'Only **Pickbox NOW** and **HBO Go** offer localized content in local languages, as **Netflix** or **Amazon** are not available through telco services and do not offer content with Croatian, Serbian, Slovenian and Macedonian subtitles', she clarifies.

'European content is experiencing a renaissance: the audience is being more attracted to non-English content and we see those trends in Pickbox NOW as well. Dark and mysterious Scandinavian series are on top and our public is always asking for more. A good example is the thriller *The Pale Horse*, a newest **BBC**'s TV adaptation of **Agatha Christie**'s novel, one of the biggest premieres in 2020', adds **Božić-Ljubičić**.

Regarding the SVOD market, she completes: 'Streaming services are developing fast and making their breakthrough to CEE region, and the market needs to let go of old habits and fight piracy with new laws and regulations. It can be quite challenging to develop on-demand platforms in a market that is still a bit skeptical about online payment. We stand out by being a streaming service offering localized content and subtitles in countries where available. Synergy between traditional markets is inevitable and traditional broadcasters need to keep up with the trends'.

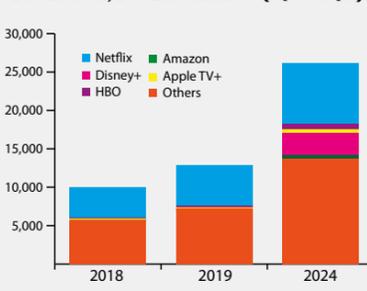


Sanja Božić-Ljubičić, CEO and Owner, Pickbox



The Pale Horse, a newest BBC's TV adaptation of Agatha Christie's novel, is one of the biggest premieres in Q1 2020

CROATIA: TELEVISION HOUSEHOLDS EVOLUTION, BY TECHNOLOGY (1Q 18-3Q 19)



Source: HAKOM

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[ BY ALBERTO BUITRON ]

[ SPECIAL REPORT | CONTENT TRENDS ]

# From medical dramas to "superformats", the trends to look in 2020



From character-driven based stories to medical dramas and from live action kids shows to "superformats", Prensario publishes the latest trends from the most important consultancy companies worldwide

## Factual & Entertainment

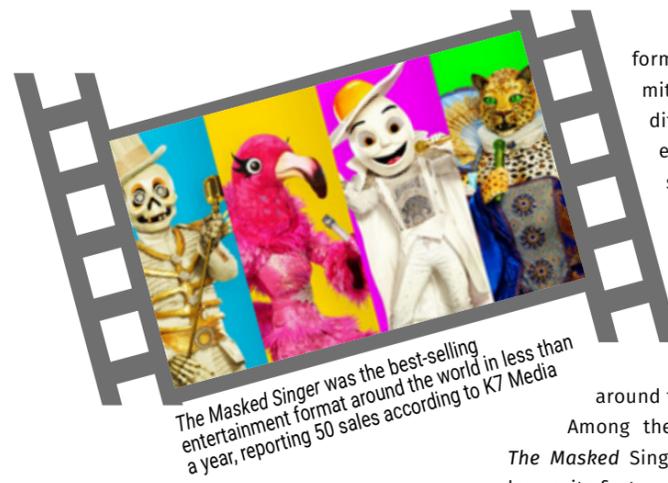
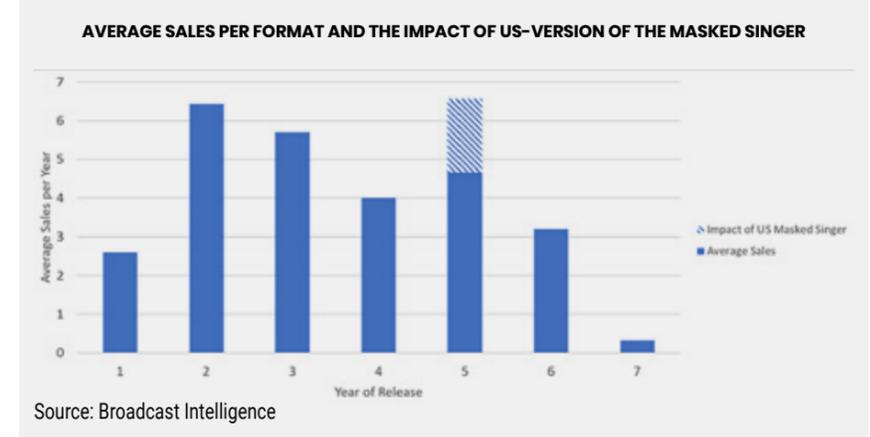
According to a survey by **K7 Media**, among entertainment genre, factual will continue to attract the attention of the youngest audience worldwide with a focus on themes like social experiments, dating and true-crime based, among others, and oriented on virtual audience. There's also a change to shows with less documentation and more character-driven based stories and people on extreme situations.

'Some producers and creators will turn to stories about subcultures in rise like vegan diet lovers, lifestyles, and even mental-disorders-theme shows', adds the report.

Good examples are titles like *Travel with the goat* (**Insight TV**), which follows local celebrities on a journey that will determine whether or not they will eat a goat, the show seeks to provoke a discussion about the ethics of consuming animals; also *Meat The Family* (**Spun Gold TV**), commissioned by **Channel 4**, where a family have to care of a farm animal to test their fascination by meat unless they go vegetarian; or *The Restaurant that Make Mistakes* (**Channel 4**), which features 14 people with different dementia conditions who are tasked with running a restaurant.

Regarding dating and love, the genre is returning growing in number and variety, and getting reinvented and renewed with more physical skills with titles like *A Sense for Love*, available on Danish OTT **Xee**, where singles use their senses to look for partner and experts are on hand to analyze what they witness. Also from Denmark is *Too Shy to Date* (**DR3**), featuring introverted taking part in a VR experience to seek the love of their lives through their digital avatars, who will take their place in dates.

When speaking about true-crime based shows, the genre has 'shifted from magazine style crime information shows of the past which targeted middle-aged female audiences to the recent day's box-set documentary style that the SVODs have driven',



former partner, who had committed suicide, had stated in different media that she had encouraged him to kill oneself.

For **Virginia Mouseler**, CEO, **The Wit**, also musical show with guests and the cooking shows, which are turning to portray more lifestyles

around the world, are on top.

Among them are **MBC Production's** *The Masked Singer*, which reported 50 sales on its first year, or **Beta Entertainment's** (Spain) *Cheat Shazam*, a musical show where participants must overcome the algorithm of the **Shazam** app. Also from **Beta** is *Restaurant Swap*, which presents two restaurants with kitchen concepts that will have to change their roles for a week; while **Mediterranean/Mediaset Spain's** *Don't Delete It* is a competition where participants will share funny photographs and a jury will choose the best ones, and *Locked Up in My Show*

says K7 Media, a trend boosting by titles like **Netflix's** original *Making a Murderer* (**Synthesis Films**).

Other factual crime titles are **Kim Kardashian West: The Justice Project** (**Kim Kardashian and Bunim/Murray Production**), where the influencer examines the fails of the American justice through real criminal cases, or **HBO's** *I Love you, Now Die*, which proposes the case of a woman who tells how she was involved in a criminal case, after her

follows a late-show host who is locked in a room inside the studio for 24 hours, and then have to lead a news-TV-show without knowing what is happening abroad.

From The Netherlands are **ITV's** *Let Love Rule*, that follows two single guys who move together to an expensive apartment and, if they complete the challenge of five days together, they will win a weekend of luxurious prizes; and *This Quizz is For You*, about four celebrities trying to accumulate the most money through a quizz game show, which will go, by surprise, to a person on the set who need it, and *Hip Hop Star* (**Newen**), where eight celebrities transform into rappers with the help of a team of professionals and each will pair up with a known rapper to write a song and sing on live.

## Scripted

On the scripted side, **Mouseler** says that medical dramas, stories based on real events and the theme of a pandemic will be the 'source of narrative inspiration' in the productions on the following months of 2020. Just before the pandemic began, some producers were already using the topic of global diseases in their stories, like *Outbreak* (**Sphère Media Plus**), medical drama about a health team that seeks to control the spread of a virus, *Fear By The Lake* (**TF1**), about a deadly virus that comes from Ebola, or *Outbreak* (**GPM Holding**), from Russia, a family drama based on a best-seller about an epidemic disease. Other example is *La Valla* (**Atresmedia International Sales**), a drama set in a dystopian world that was premiered on **ATRESplayer Premium** and has a scheduled release on linear TV in Spain on **Antena 3** this year.



Virginia Mouseler, CEO, The Wit



Keri Lewis Brown, CEO, K7 Media



Jonathan Broughton, Lead Analyst at BI

1	The Masked Singer - MBC/Fremantle (22)	9	Family Feud - Fremantle (5)
2	Emergency Call - Lineup Industries (10)	10	The Wall - ESG (5)
3	Got Talent - Fremantle (8)	11	Ex On The Beach - VIS (5)
4	All Together Now - ESG (8)	12	Flirty Dancing - All3Media (5)
5	Love Island - ITV Studios GE (7)	13	Fittest Family - Magnify Media (5)
6	Family Food Fight - ESG (7)	14	Taboo - Lineup Industries (5)
7	5 Guy A Week - Fremantle (7)	15	Eating With My Ex - Fremantle (5)
8	Block Out - Nippon TV and Rec Arrow Studios (6)		

Source: K7 Media



Main content trends for 2020? "superformats" like Studio Lambert's Gogglebox (all3media), factual shows about subcultures are in rise like vegan diet lovers' shows such as *Travel with the goat* (Insight TV) or *Meat The Family*, and medical dramas like *Outbreak* (Sphère Media Plus)

From Latin America, it stands *Vencer el terror* (Televisa), melodrama co-produced with an NGO that watches over gender equality; *La Venganza de Analía* (Caracol TV Internacional), which follows a woman seeking justice after the murder of her mother by a candidate for the president in Colombia; *Sobreamor* (Televisa), short format available on the OTT Blim about a gay romance; *Todoxos Nos* (HBO Latin America, Coiote Producoes and Paranoid Filmes) that follows several diverse sex guys in a big city.

**Kids**

Among kids-TV content offer, The Wit remarks the OTT player as the providers of the top titles of the season, reaching the 62% of the commission of children and kids titles, while linear TV does the 36%.

Netflix figures as one of the companies that offer the large content slate for children, almost like Nickelodeon, both in the first place, followed by CBBC (UK) in second place, with a diversified catalog with 42% factual and 42% fiction, including 8% animation. ABC Australia orders about 91% of children's fiction titles, including 18% of animation, while Disney Channel (USA), KiKa (Germany) and NPO Zapp (Netherlands) follows the next.

Top shows? Gloob's live action *Game Crashers*, the animated production *Pilar's Diary* (Mono Animation studio) for *Discovery Kids Latin America*; *Glitch Techs* (9x'23), co-produced by Nickelodeon and Netflix; the German live action series *Bibi and Tina*, co-produced by DCM Pintures, Kiddinx Media and Amazon Studios; and the Canadian live action show

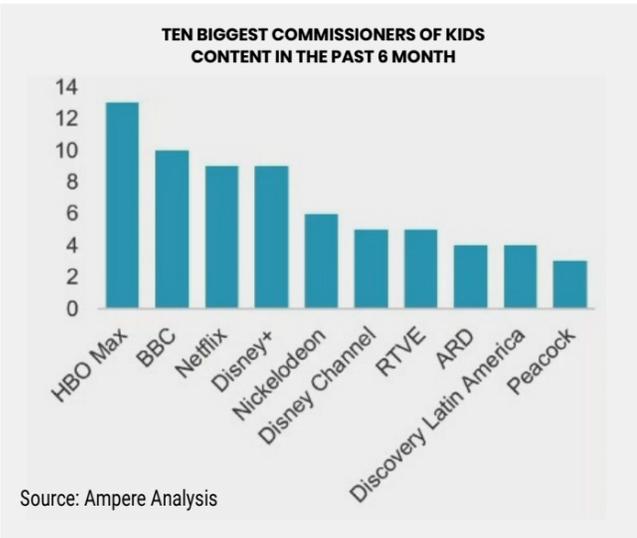
*The Complicated Life of Lea Oliver*, produced by SLALOM and Encore television for the SVOD Club Illico.

Axes on the kids industry? Cultural differences and strong brands are still key to connect with kids, with Spiderman as most consumed one across different platforms, followed by *SpongeBob SquarePants* and *Batman*, according to a survey made by Reed Midem.

According to Jane Gould, SVP, Consumer Insights & Programming Strategy at Disney Channels Worldwide (USA), 'in the USA, for example, 49 million children are under 12 years old, with very different social and economic realities. 1 in 5 live in families with incomes less than USD 24,000 per year. They come from culturally diverse ethnic groups, with different family dynamics, making them the most diverse generation in history'.

'Children go to content to satisfy their needs: from a passive consumption, where they seek to relax, to an active one, where they seek to become passionate and explore new interests. In between, they access comedy programming, which allows them to get through difficult situations, or they go in search of content whose story commits them to changing their realities and the world'.

'Beyond the transformations, we continue



to insist that there are three truths that have not changed over time: 1) the importance of storytelling, 2) the love of the familiar, 3) humor transcends. Children are prepared to find what they need, when they need it,' she completes.

**"Superformats"**

Last but not least, Broadcast Intelligence's analysis, which shows the sales of ten of the highest-selling series of the past decade, reveals that 'even the most popular shows have a finite time-period of six year to maximize sales revenue of their high-profile formats or for buyers companies to consider commissioning local versions'.

Jonathan Broughton, Lead Analyst at BI, explains what they determines as "superformat": 'It's any program that due to its characteristics is considered unique, and has good viability throughout the world regardless of the cultural or language barrier'.

Among the 10 "superformats" of recent years are: *Gogglebox*, produced by Studio Lambert and distributed by all3media, *The Secret Life of Four Years Olds* by RDF Television and distributed by Banijay, *All Together Now*, *The Wall* and *Your Face Sounds Familiar*, all produced and distributed by Endemol Shine Group.

The executive assures that these titles reaches its maximum international sales point as the original version enters its second year in its territory of origin, so the following three years would be key to maximize revenue through new deals and new local commissions.



Live action shows are going amongst young audiences, with titles like Gloob's *Game Crashers* or the German series *Bibi and Tina*, co-produced by DCM Pintures, Kiddinx Media and Amazon Studios

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# THE GENTLEMEN



MIRAMAX PRESENTS  
 A TOFF GUY PRODUCTION A FILM BY GUY RITCHIE MATTHEW MCCONAUGHEY CHARLIE HUNNAM HENRY GOLDING MICHELLE DOCKERY JEREMY STRONG  
 EDDIE MARSAN WITH COLIN FARRELL AND HUGH GRANT "THE GENTLEMEN" CASTING BY LUCINDA SYSON MUSIC BY CHRISTOPHER BENSTEAD AND HARR DENNER CHRISTINE BLUNDELL  
 EDITED BY JAMES HERBERT COSTUME DESIGNER MICHAEL WILKINSON PRODUCTION DESIGNER GEMMA JACKSON DIRECTOR OF PHOTOGRAPHY ALAN STEWART CO-PRODUCER MAX KEENE EXECUTIVE PRODUCERS BOB OSHER MATTHEW ANDERSON ANDREW GOLOV  
 PRODUCED BY GUY RITCHIE IVAN ATKINSON BILL BLOCK STORY BY GUY RITCHIE IVAN ATKINSON & MARN DAVIES SCREENPLAY BY GUY RITCHIE DIRECTED BY GUY RITCHIE

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## VIS: 'We defined ourselves from day one as a flexible studio'

Only two years after the launch of its Studios, **ViacomCBS** has managed to grow not only in terms of quantity but also in the quality of its original content and its business models.

According to **Federico Cuervo**, SVP and Head of **ViacomCBS International Studios**, the right decision was to unify all the production centres in the region into a single development, production and distribution unit. 'Along with this initiative, we decided to establish agreements with major figures in the audiovisual industry such as **Frida Torresblanco**, **Ariel Winograd**, **Santiago Segura** and **Juan Jose Campanella**. Or production companies such as **Pedro Almodovar's El Deseo**. After two years, all our objectives have been achieved,' emphasizes Cuervo.

During the first year, the company set itself the goal of boosting the distribution opportunities of a catalogue that for the first time offered in an integrated way, giving volume and covering the demos, according to **Guillermo Borensztein**, VP Distribution and Coproduction, who also points out that this allowed them to reach markets where they had previously failed to close deals. At the same time, we began a path of co-productions and pre-sales, which allowed us to start working - from

another place - with the most important players in the region, and also to achieve our first co-productions with Europe'.

'In the second year, we added the mission of taking **Porta dos Fundos**' franchise beyond Brazil, while we began to develop and produce original content for third parties. Now we are going for more, leveraging on being the main global format distributor and still having the challenge of Americanizing our IP through adaptations of our formats in English. This is how we started a new phase'.

Regarding business, Borensztein points out the growth both in terms of turnover and 'in the formation of a new team of young executives with experience and disruptive vision; but mainly from the consolidation of a dynamic and flexible business model'.

And he adds: 'I think this is the key, because it allowed us to extend the territorial limits of our IPs; be it with pre-sales, co-productions, or through the distribution of our cans and formats. Thus, we defined ourselves from day one as a flexible studio; one that can produce anywhere in the region, having reached more than 12 co-productions with local and pan-regional partners, and 3 co-productions with Europe, and that can integrate its own brands if the content and business are adapted, and



Federico Cuervo, SVP and Head of ViacomCBS International Studios, and Guillermo Borensztein, VP distribution and coproduction, VIS Americas

that has no barriers to associate itself other than the interest of boosting content and business'.

But besides its flexibility, Cuervo highlights also the possibility to participate in the whole chain of development and production of any kind of content. 'Our infrastructure is a plus: we currently have teams working in Miami, Mexico, Rio de Janeiro, São Paulo and Buenos Aires, along with studios with the highest technology'.

Regarding the current context, Cuervo explains that it has proposed a change of strategy, not only in terms of production but also in aspects related to the business. From the VIS, like all ViacomCBS, we have prioritized the health of our collaborators by implementing remote work while keeping the operation running. And we are already working on the conditions in which we will resume production, today on stand-by, within this new paradigm'. However, according to the executive, this situation has allowed them to focus on the development area: 'At this moment we have 35 projects underway that will be starting production as soon as the health situation is normalised'.

In this way, the company keeps assisting to online events like the Virtual Screenings with new titles such as *Los Internacionales*, coproduced with **Mediapro**, **Flow** and **Olympusat**, and with the support of the INCAA (Argentina), the dark comedy *R*, coproduced with **ClaroVideo** and **Pantaya**, and *Ana*, comedy produced along with **Ana de la Reguera**, **Amazon** and **Pantaya**. While from the kids and teens slate stands the tween series *N00bees*, and **Nick's** format *Americas Most Musical Family*.



*Los Internacionales*, series coproduced with Mediapro, Flow and Olympusat, and *Ana*, comedy produced along with Ana de la Reguera, Amazon and Pantaya

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## Globo: Enriching audience's experience

**Grupo Globo** continues to expand internationally, not only through its signals and content: in early 2020 the Brazilian giant confirmed the launch of its OTT service **Globoplay** in the US market, with more than 500 titles available, including series, miniseries, soap operas, original productions, Brazilian films, kids' programs, music and local content, and the group's international channel.

Launched in Brazil back in 2015 and with close to 22 million users per month, the app is now also available in USA through

**Android's** app store, **Google Play**, **Samsung SmartTVs** as well **Android TV**, **Apple TV 4K** and **Chromecast** at a cost of USD 13.99 per month.



**Raphael Corrêa Netto**, International Business Director, states: 'This launch is a key step in our digital vision and direct relationship with the consumer. We seek to further enrich the experience of our audience that has been following Globo for 20 years. Access on demand and via streaming of the platform allows us to expand our content offer and give our audience more freedom of choice. We want to be closer to our audience and accompany them wherever they are'.

Among the main productions that company are leading are the TV series *Sweet Diva*; the series *A Second Chance*, co-produced with **O2 Films** about the power of education to transform lives; and *Aruanas*, an original Globoplay co-produced with **María Farinha Films**, inspired by real events that address the preservation of the Amazon jungle and its local communities; *Iron Island*, the miniseries *Hebe*, among others.

Audience will also be able to follow telenovelas currently on air, in addition to *Amor de Mãe*, *Suerte de Vivir* and *Éramos Seis*, with options for catch up and digital first of productions that premiere on the platform even before television, as well as review classics such as *Avenida Brasil*. The catalog will also bring together news from Brazil and the world, through programs from *GloboNews* and *Globo Notícia America*, among others. The titles of *Gloob*, Globo's children's unit, will enrich the Brazilian experience with hits such as *Detetives do Prédio Azul*, *Click*, *Valentins* and *Tem Criança na Cozinha*. Music programs and a selection of national films complete the offer.



Raphael Corrêa Netto, International Business Director



Globoplay's original series *Aruanas*, coproduced with **María Farinha Films** (credit: Globo/Fábio Rocha)



## TV Azteca: beyond linear

**TV Azteca** is one of the leading Media Groups, not only in Mexico, but in Latin America. Locally, the broadcaster has a market share of over 40% in prime time, according to Nielsen IBOPE, and during 4Q 2019 the network was viewed by near of 106 million Mexicans. But not, the company seeks to expand its presence beyond the linear TV, merging its offer to a growing digital environment.



**Alberto Curiana**, Chief Content & Distribution Officer, claims not to see digital as a 'competition', and explains: 'OTTs are the future of pay-TV. In recent years they have had significant growth and in a few years the offer in Mexico will be very varied and that is what excites us'.

'We see with good eyes the growth and consolidation in Mexico of these platforms because the audience will have more entertainment options, while these serving as an additional window for the growing offer of quality producers that we have in the country', stresses.

The company has been consolidating deals with digital key players to fill the market niches. Last January, TV Azteca announced a strategic partnership with **Tubi**, one of the largest AVOD platforms, during its launch in Mexico. As part of the deal, TV Azteca will offer advertising sales for Tubi in Mexico and promote the service to its audience via online and other platforms.

Adding to this, some of TV Azteca's most popular titles are available completely free to Tubi customers in Mexico, including *Exatlón Mexico*, *MasterChef*, and *Lo que La Gente Cuente*, among others.

Another key deal for the company earlier this year is the one achieved with **Roku Inc.** to offer its linear content on a digital channel along Roku's platform. In that sense, TV Azteca app is already available on the channel catalog with a complete offer on demand.

In addition, Emilio Aliaga, VP, TV Azteca Digital, stresses how the broadcast is currently developing a brand new platform that will cover the next main discipline sports contest: 'We want to change everything related to sports broadcasting and involve our entire digital ecosystem. That is why we will soon launch *Azteca Deportes*, an application that will focus exclusively on sports content and will feature Azteca's various channels and social networks'.

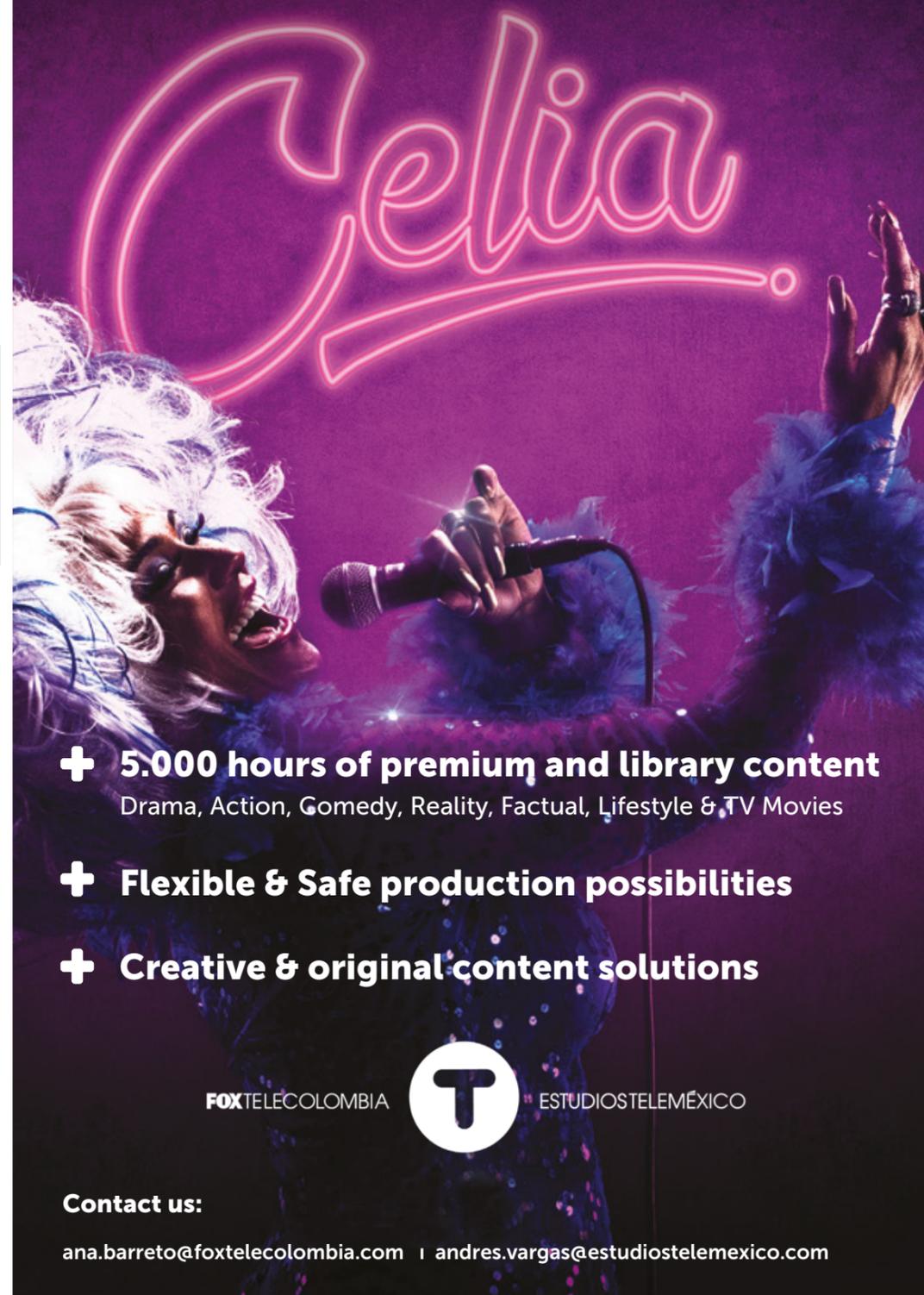
Aliaga assures that Azteca Digital it's currently seeking a content deal with different sources like *Futbol Sites* (Top Media group for football and sports fans in Latin America and US Hispanic audience) and other brands and expects to launch it as soon as the sports calendars are restored.

And lastly, Curiana does not discard an early development of the digital part of the company: 'We understand it as a complement to the main screen with enormous commercial potential, even several of our productions have a place on platforms such as Amazon Prime Video'.

Alberto Curiana, Chief Content Officer and TV Azteca, and Emilio Aliaga, VP at TV Azteca Digital

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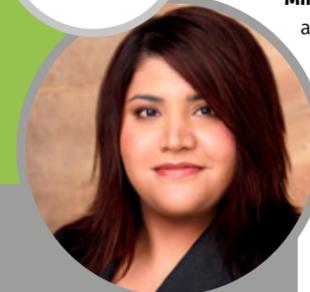


# Facebook Watch powers Red Table Talk

Facebook Watch (USA), the VOD platform operated by Facebook that powers original content, signed a three-year agreement for Red Table Talk with Jada Pinkett Smith and Westbrook Studios.

The agreement will keep the successful Daytime Emmy-nominated series exclusively on the social networking platform with new episodes airing through 2022 with host and executive producer Pinkett Smith, her daughter Willow Smith and her mother Adrienne Banfield Norris.

Facebook also gave the green light to the second Red Table Talk: The Estefans franchise, featuring music icon and Grammy winner Gloria Estefan, her daughter and rising star Emily Estefan, and her niece Lili Estefan, a Daytime Emmy Award winner. The project is a new series of conversations about current issues, both social and personal, with family members, celebrity guests and experts who will discuss the various topics raised. Pinkett Smith and Gloria Estefan will also be executive producers of the project.



Mina Lefevre, head of development and programming

Mina Lefevre, head of development and programming at Facebook Watch, highlights: 'We have been fortunate to be in business with such wonderful partners and are happy to expand the franchise. Red Table Talk is a brilliant example of how content, community and conversation come together on Facebook Watch. We are proud to keep this conversation going around topics that interest our fans.'

And added Jada Pinkett Smith: 'I'm incredibly proud of Red Table Talk, and thrilled to build upon this franchise with my family and with Gloria, Emily and Lili. Red Table Talk has created a space to have open, honest and healing conversations around social and topical issues, and what's most powerful for me is hearing people's stories and engaging with our fans in such a tangible way on the Facebook Watch platform.'

Red Table Talk is produced by Westbrook Studios with Jada Pinkett Smith, Ellen Rakieta, Miguel Melendez and Jack Mori as Executive Producers, while Red Table Talk: The Estefans is produced by Westbrook Studios with Jada Pinkett Smith, Gloria Estefan, Ellen Rakieta and Miguel Melendez as Executive Producers.

Red Table Talk with Jada Pinkett Smith will be on Facebook Watch until 2022



Red Table Talk: The Estefans is a new franchise with Gloria Estefan, her daughter Emily Estefan and her niece Lili Estefan

# Amazon launches four originals in Latin America



James Farrell, James Farrell, VP International Originals

Amazon Prime Video announced four original Latin American series, which will be available in the 200 markets where it operates. In early 2020 the second global OTT confirmed projects in Argentina, Chile and Colombia with outstanding directors, writers and award-winning producers.

The original Argentinean Iosi, El Espía Arrepentido (The Repentant Spy) (8x'60) is a spy thriller based on real events about a young Argentinean intelligence agent on a mission of redemption after infiltrating the Jewish community for several years to gather information. Produced by Oficina Burman/The Mediapro Studio, it is directed by Daniel Burman, creator and showrunner, and Sebastian Borensztein, also a lead writer.

From Chile, there are three projects: La Jauría, a drama produced by Fremantle (UK), Fábula (Chile) and Kapow (Argentina), starring Daniela Vega (Una Mujer Fantástica) and directed by Lucía Puenzo, which follows the disappearance of a girl in a Catholic school that organizes a protest.

Coming from the same producers, but adding Gaumont (USA), the second show is El Presidente (8x'60), which opens on 5 June at a global level and is based on the 2015 FIFA Gate corruption scandal from the perspective of Sergio Jadue, former president of the ANFP, played by Andrés Parra (Pablo Escobar). The series was created by Armando Bo (Birdman) and Chilean filmmaker Pablo Larraín.

Third is Colonia Dignidad, a docuseries that explores the hidden truths behind the isolated colony of Germans and Chileans established in Chile after the WWII by Nazi cult leader Paul Schäfer. Created by Diego Guebel, president of Boxfish TV Latin America, it is produced by Invercine&Wood and Mega and Germany's Storyhouse, with funding from the CNTV. Last but not least, is the Colombian series Noticia de un Secuestro (6x'60), a thriller based on Gabriel García Márquez's non-fiction book and produced by his son Rodrigo García and AGC Television.

In addition, the platform premiered two readymade contents from Latin America: Ana, a comedy inspired by Ana de la Reguera from Viacom International Studios, and Viejas Motos (6x'25), from the production company Puerta Amarilla (Mendoza, Argentina), distributed by Spacewow (USA), and available in 18 territories in Latin America.



La Jauría, drama directed by Lucía Puenzo and produced by Fremantle, Fábula and Kapow

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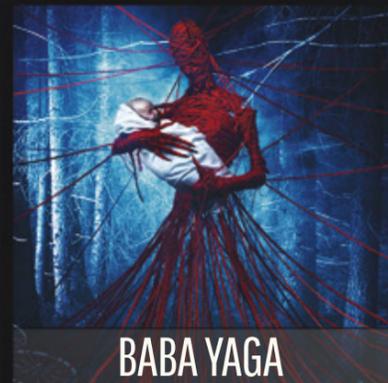


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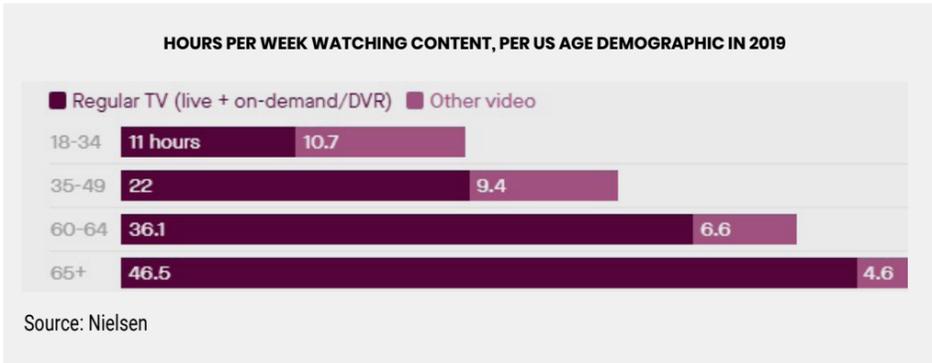
[ BY ALBERTO BUITRON ]

[ SPECIAL REPORT | MEDIA TRENDS ]

# Linear TV reinvents itself during quarantine



With nearly 3 billion people locked down, the content consumption has skyrocketed in linear TV, while in the OTT world it was expressed with the huge increase of subscribers in the top services. No only the number changed, also the behavior and habits changing. The challenges of media and TV producers in 2020



**Consumption**

The global lock-down has undoubtedly generated an increase in consumption and a growing trend towards a convergence of TV and digital media, but this is even more relevant if we analyze the evolution of consumption between 2018 and 2019.

According to Eurodata TV/Glance's "One TV Year in the World" survey, when comparing 2018 and 2019 figures, the global average dropped by 7 minutes, from 2:55hs to 2:48hs per day, however, in this 2020 - and especially since the pandemic- this number has shot up.

However, according to the report, one of the most significant data lies in 'the decrease in disparities between different continents, particularly between North and South America, Europe and MENA, which have stabilized at a viewing time of approximately 3:40hs. Asia and Oceania, which are historically lower consumers of the small screen, have shown individual viewing times of 2:20hs and 2:11hs per day, respectively'.

Another tendency that boosts the IVT rates in some countries since 2019 is the catch-up TV habit, which continues increasing with an average of 16 minutes per day. In markets like USA or UK, consumers spent 28 minutes in 2019, while countries like Belgium,

number rose up to 30 minutes.

Among catch-up content, as part of Pay TV's innovative offer in some territories, "Preview" is gaining popularity. The report highlights that in November 2019, more than 2 million TV viewers watched a programme which the channels made available prior to its formal release. In some cases, preview of series like *Les Sauvages* (Canal+) gave a real boost to the ratings, achieving 54% of share during the preview.

Lastly, the support of online "screens" has also become 'essential' for linear television, as they allow traditional channels to attract new viewers and boost ratings, especially when it comes to reality shows. Examples of this are formats such as *Les Marseillais vs le reste du monde* (Banijay Group), where 41% of the audience watches the program through the channel's website W9, or *Love Island* (ITV Studios), broadcasted by *itv2* in the UK, which is seen by nearly 990,000 online users. In Germany, the most watched online genre is the series *Die Verlorene Tochter* (X Filme Creative Pool and ZDF).

**OTTs' impact**

It could be said that OTT platforms are one of the services that have presented better results in the current context, with a 12% growth and 6bn more in revenues. However, they also have to overcome different adversities. Netflix, for example, decided to cancel productions in certain markets depending on level of quarantine, and since they rely more than ever on

these originals, may impact subscriber growth towards end of year/next year. In short term, increased demand based on higher usage at home.

Cord cutting increase could serve increased uptake for **Hulu live TV** and **Hulu** regular. Now mostly owned by Disney, performance in other areas may limit in the development of the platform, especially with theme parks closing, movies not going to cinemas and sports stopped.

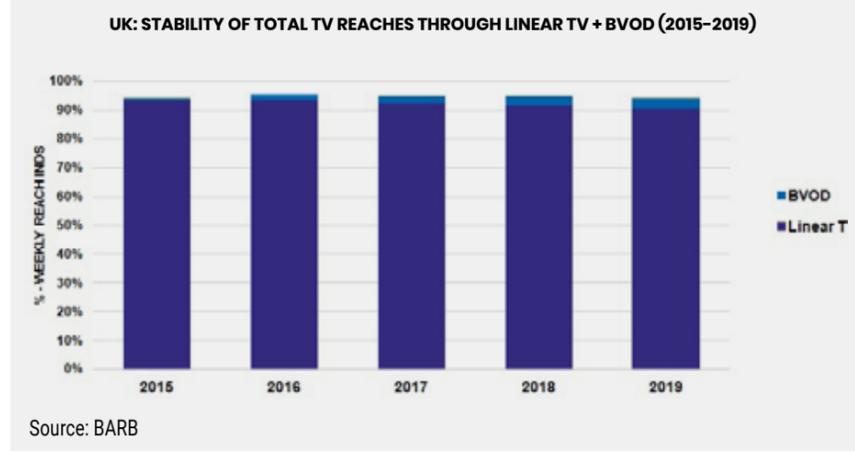
For **Amazon**, the growth on e-commerce (5%, representing an increase of \$175bn in revenues) may help to increase user base, but at same time, co-productions may suffer based on levels of withdrawal from local operators/content creators.

Lastly is **Disney+**, which arrived in Europe just in time before the locked-down. However, there will be challenges too: the COVID-19 pandemic will most likely affect the production of Disney+ originals, one of the key selling points of the proposition. And even this could impact its catalogue in future, or the service may choose to withdraw some of its content for the time being, a strategy that has been adopted

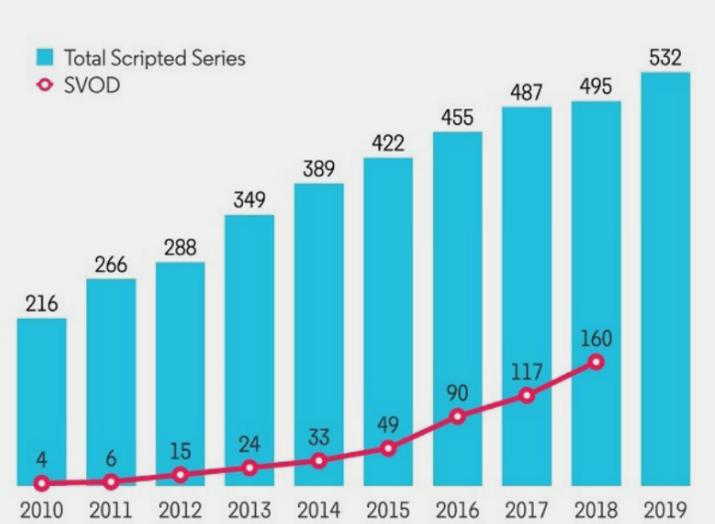
by some market players and one month prior to planned launch, the company offered a pre-order discount to consumers taking the annual package, with discounts varying from 15-17% based on currency. The cost benefit provided by this deal is likely to draw in significant initial interest from consu-



The trend in 2020 continues towards social themes: in DC Universe *Batwoman*, Ruby Rose (*Orange is the new Black*) stars a lesbian sex-diverse heroine

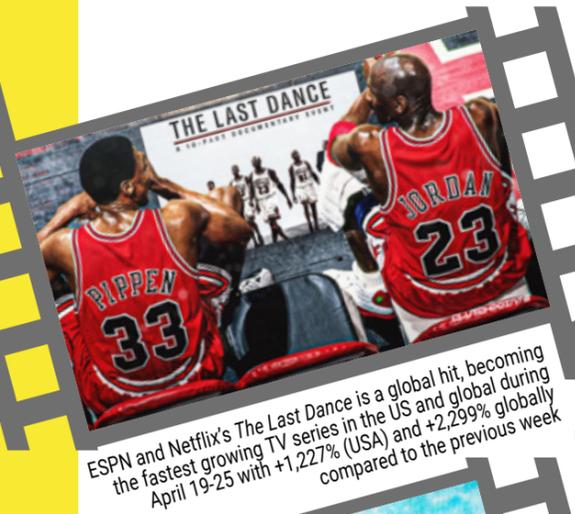


USA: PRODUCTION VOLUME FOR SCRIPTED ORIGINAL SERIES BY SVOD FROM 2010 TO 2019 AND VOLUME OF NETFLIX SCRIPTED DIGITAL ORIGINAL EXCLUSIVE ACQUISITIONS FROM 2016 TO 2019



mers although it will be detrimental to ARPU over the rest of 2020. In the lead up to launch and as Europe responds to COVID-19, the pre-order page was overwhelmed by the number of people attempting to take advantage of the offer.

'Considering the context and following a consultation with the European Parliament, several online streaming operators, including Netflix, Amazon, YouTube and indeed Disney all agreed to limit streaming bit rates provided by their platforms', explains a survey made by OMDIA, and emphasizes that, as streaming video services currently take a significant proportion of internet traffic, with this set to increase significantly following government social distancing and quarantine measures, it is hoped that limiting the quality of these streams will lighten the load and prevent any long-term access issues. 'Netflix estimations suggest that these measures could reduce its traffic load by around 25%', ends the report.



ESPN and Netflix's *The Last Dance* is a global hit, becoming the fastest growing TV series in the US and global during April 19-25 with +1,227% (USA) and +2,299% globally compared to the previous week



*Love Island*, the ITV format was a success not just in TV broadcast, in Internet was watched by close to 990,000 users

**Unscripted empowered by OTTs**

On the positive side of OTTs, there's an increased subscriber base, not which is not only associated with adding more premium content or new ways of interacting with their audience, but also in betting on new genres. While a few years ago it seemed that unscripted content was going to be left to free-to-air TV channels or specialized Pay TV channels, little by little OTTs have begun to drive the market for this type of content.

According to the latest report from Ampere Analysis, there are currently about 350 documentaries and 170 reality shows commissioned by **Netflix**, **BBC**, **Amazon**, **Quibi** and **Disney+**, which commissioned 500 projects in the last 6 months. In addition, it is worth noting the launch of new services such as **Docu-bay** (India) or **CuriosityStream** (USA), among others, dedicated 100% to the unscripted genre, and the growth of social networking platforms such as **Facebook Watch**, **YouTube** and **Snapchat**, which make even more content of this type available.

This genre is driving by the recent titles like *Don't F\*\*k With Cats: Hunting an Internet Killer* (a **Netflix** original by **Raw TV**), *One Child Nation* (an Amazon Studio production), or *Surviving R. Kelly*, a documentary series aired last year on **Lifetime** that was channel's highest-rated program in more than two year, with 1.9 million total viewer.

While the volume of dramas and scripted content commissioned by most channels and platforms globally, with 530 drama productions in the last 6 months, remains the core of the platforms, the average figure of unscripted titles in production or development at OTT services it is constantly growing, reaching its highest curve with 55% in the months of October and November 2019. While in the

month of December, it stood at 51%, compared with 24% in the same month a year earlier. The share of unscripted commissions at linear networks, by comparison, ticked down to 41% from 44% a year earlier.

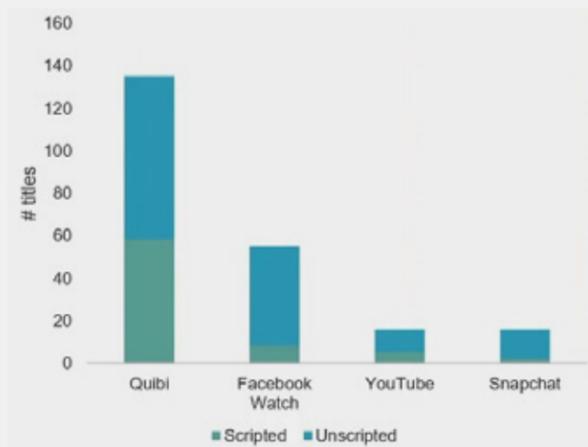
**Trends to watch**

All the sources match that as far as action series are concerned, the trend in 2020 continues to be towards social themes such as the new wave of influencers, female personalities or LGBTQ+, as is the case with *DC Universe Batwoman* starring Ruby Rose (*Orange is the New Black*), which follows a lesbian sex-diverse heroine. On the recent report by **Wunderman Thomson** 'The Future 100', shows how mostly of the producer and content creators are turning their eyes on these themes.

Among the themes that **Wundermand** thinks that narratives guidelines will drive this 2020 will be the 'Multi-verses', a concept inspired by 'dystopian projections' that come from literature and technological advances. In this thematic, the firm assured that it will be an inspirational topic and that it will be very present in artists, designers and experimenters, who are 'creating infinite alternative realities where time, space, energy and matter collide'.

Some examples that use 'Multi-verse' as a narrative thread, are the original science fiction series of **Netflix**, *Russian Dolls*, created by Amy Phoehler (*Parks and Recreations* and *Saturday Night Live*) and starring Natasha Lyonne (*Orange is the new black*), which follows a young woman who repeats the same night over and over again in a New York City; she also mentioned the VR-based video game, *Facebook Horizon*, which proposes the creation of an avatar and a world created by the player himself.

Last but not least, **Marie Stafford**, European

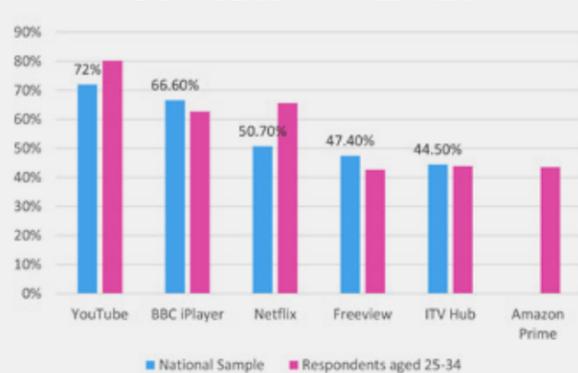
**SOCIAL MEDIA PLAYERS ARE ALSO DRIVING THE UNSCRIPTED NICHES IN SOCIAL AND SHORT-FORM FORMATS**

Source: Ampere Analytics

Director, explains that the video game industry will drive large amounts of money as this form of entertainment becomes more inclusive: 'Video gaming is one of the areas of entertainment that has adapted fastest. Today it is far from being an area exclusively for men. We constantly see influencers who dedicate their lives to the gaming world, among them, women, gay boys and even people from the Trans community', she says. The consultant assures that the gaming industry will report profits of more than 300 billion dollars by 2025.

Adding to this, highlights the short-format content and the recent launched of mobile VOD platform **Quibi**, which reported to some media 2.7 million app downloads. The company, led by founder **Jeffrey Katzenberg** and CEO **Meg Whitman**, said that due the inability for users to watch the premium short-form content on TVs frustrated some, particularly given stay-at-home quarantines covering much of the USA, it would be a TV-support feature, like currently does **Google Cast**, which let mobile devices send audio and video streams to compatible TVs or other devices; and **Apple's AirPlay**.

And finally but not less, the Chinese app by **ByteDance** company, **TikTok**. The app was downloaded by near of 720 million persons and counts. The platform is taking ahead the market of the live stream using the top names of the music industry, like **Alicia Keys**, **Troye Sivan**, **Meghan Trainor**, **Hailee Steinfeld**, **Lauv**, among others artists, for broadcast shows remotely during the lockdown. Last year, the company mentioned that they are under conversations with different producers to develop content to adjust to the interface of the app.

**SOCIAL MEDIA PLAYERS ARE ALSO DRIVING THE UNSCRIPTED NICHES IN SOCIAL AND SHORT-FORM FORMATS**

Source: Ampere Analytics

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## GMA, The Philippines: betting strong on multi-platform

With 35.2% of market share achieved during last February, **GMA Network** (The Philippines) continues expanding its viewership, overcoming its immediate pursuer (**ABS-CBN**) in over 3%, according to **Nielsen TV Audience Measurement**.

The key, according to **Atty. Felipe L. Gozon**, Chairman and CEO from **GMA Network**, is a mix between linear TV with digital presence in order to reach more audience.

'In The Philippines, FTA broadcasting is still the dominant TV viewing choice. It provides the revenues that we are then able to reinvest in

high-quality content for multi-screen distribution that our viewers have come to expect', says Gozon, who emphasizes at same time the online efforts, having a full presence on the web, allying with **YouTube** and **Twitter** for a video content deal, and to produce a digital documentary series with **Facebook**.

Last March, the **GMA News** social network presence showed record-high numbers: on Youtube tallied 224 million views, on **Facebook** got 371.9 million; while **GMA Public Affairs YouTube** channel breached a 10-million-subscriber mark, which made the company the only Philippine network to have two Diamond Creator Awards for two channels with more than 10 million subscribers.

On top of these on-going strategy, **Gozon** highlights the launch late this year of **GMA Now**, a platform that combines DTT and OTT services in a mobile app. 'The content on the platform will include what we show on linear TV via DTT, which will be accompanied by catch-up, outtakes, behind-the-scenes, and original content made available on-demand', explains the executive.

On the content side, even when news is key to the linear audience and helps when boosting advertisement activities, this boost allows **GMA** to keep investing in order to complete 'the second phase of its Network's digitization project, which will cover digital terrestrial transmitters, production and post production investments, and upgrades in their equipment and facilities to produce programs', comments **Gozon**.

'GMA, in particular, has started a multi-platform content creation and distribution strategy to allow our viewers' seamless enjoyment of GMA-branded content across various screens,' completes the executive.

On the top shows that continues this year,



Atty. Felipe L. Gozon, GMA Network Chairman and CEO

shines the magazine program **Kapuso Mo, Jessica Soho** (*One at Heart, Jessica Soho*) which remains as the most-watched program on Philippine urban television, and it has also produced the number one trending video on YouTube in 2019. 'This only shows that the program's producers are in tune with the different facets of Filipino culture, which means the offline and online stories blend together well and the conversations continue', highlights the CEO.

Also for the entertainment programs offer, **GMA** is still enjoys the success of its main drama on the primetime starred by *Descendants of the Sun*, the Philippine adaptation based on the 2016 South Korean TV series of the same title, which has been getting rave reviews from netizens and viewers for the show's top production values and acting.

'Currently, our programming content consists of 70 percent locally-produced programs, which is a mixture of news and public affairs and entertainment, and 30 percent canned titles', says **Gozo**.

About the current situation and how the business going to due the rise of the OTT and another digital players, **Gozon** explains that **GMA Networks** sees digital screens, more specifically mobile phones, as very strong complementary distribution points to traditional television: 'Although we do not deny that global streaming platforms have affected the linear subscription revenues of our international channels, we have also opened up new opportunities that we believe will more than compensate as we mine these moving forward.'

THE PHILIPPINES: RATING DATA (FEBRUARY 2020)

TV People Audience Share (%)	NUTAM	URBAN LUZON	MEGA MANILA	URBAN VISAYAS
<b>GMA</b>	35.2	37.2	38.1	35.7
<b>ABS CBN</b>	32.1	29.5	27.5	34.1
<b>GMA - ABS</b>	3.1	7.7	10.6	1.6

Source: Nielsen TV Audience Measurement

*Kapuso Mo, Jessica Soho* is an award-winning weekly news and lifestyle program developed by GMA News and Public Affairs. One of its show segments was named as the Philippines' top trending video on YouTube for 2019 after garnering more than 17.7 million views.

*Descendants of the Sun*, drama series based on a KBS drama of the same title, which first episode earned a 10.5% rating according AGB Nielsen Philippines.



# Cello

## FOR THOSE ABOUT TO ROCK

THE STORY OF RODRIGO Y GABRIELA

movie based on true story

# MY STORY



# DALIA DE LAS HADAS



Carolina Sefair  
Ventas & Adquisiciones  
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## Sun NXT: 'SVOD as main revenue contributor'

Sun TV Network's OTT platform **Sun NXT** has amassed 15 million subscribers and turned profitable, according to Q3 FY20's management report, and after an investing phase.

'The company had earmarked USD 2 million investment plans for Sun NXT, however, it has not yet started spending that money: We are using the same content except that our revenue streams have started moving up. The investment will run throughout March 2021', says Sun TV Network Group CFO **SL Narayanan**, and highlights that the main revenue contributor for *Sun NXT* is the subscription.

'There is a mix of revenues coming from the telecom companies and there is also revenue coming from this large OTT player and we will soon start earning revenues from a large fiber player also, so we believe that these numbers will only accelerate from these levels,' he states.

According to Narayanan, domestic cable subscription revenue is driving the subscription revenue growth as DTH income has stayed flat. 'We are already seeing big growth in the domestic cable subscription. If we compared 1Q2020 with the previous year, overall, there is a growth of close to sort of 70%.'

Narayanan also states that if there are no further disruptions because of the new tariff order, the cable subscription income will stabilize in the next 6 to 9 months: 'Because we have more or less done deals with all the major MSOs and networks in all the key markets, also keeping an eye on not having any disruption on the distribution in terms of visibility of our channels.'

On the uptick in the ad revenue on the back of the improvement in the rating, the CFO remarks that the company has seen some relatively better growth in terms of the ad revenue. The company also hopes that the ad spend situation will improve by the second or third quarter in FY21.

'That's why I think our degrowth in the ad is, to a great extent, not in sync with what the market is. I think if you are able to maintain

the share where we have gained substantial share in some of the key markets, I think in the next — I think, overall, we are seeing some growth in the spend levels, I think which — we should see some positive results in Q2, Q3 of the next financial year,' emphasizes SL Narayanan, and completes: 'There is no change in the ad environment as there is a negative sentiment in major sectors like FMCG, automobile, and telecom. Some of the ad agencies like Pitch Madison are projecting a 6-7% growth for the next financial year, so I think we are hoping that we will be in sync with the market growth.'

## MX Player prepared to expand beyond India

Having ranked 7<sup>th</sup> amongst the 10 top video streaming apps by time spent, worldwide as per App Annie, **MX Player** is one of the youngest OTTs in India that debuted its ad supported platform in February 2019. With its large user base that is currently at 280Mn Monthly Active Users globally, this is the only entertainment platform that has a 360-degree focus on the entertainment needs of the discerning viewer — be it local video, streaming video, music or now gaming.

The platform hosts over 200000 hrs of premium content across formats like movies, web series, TV shows, music videos and news amongst others. It is also betting big on international content to offer viewers a varied palette of entertainment choices that include American, British, Spanish & Latin American, Turkish and Korean shows, all available to binge watch for free to the audience in their language.

The objective of **MX Player** in the coming year is to further solidify the content offering across content types and genres with Exclusive Shows from the Indian landscape and different territories across the world. Additionally, the platform is also foraying into eSports & Gaming.

'Strengthening our footprint in the market by diversifying our content offering across regional languages to penetrate Tier I & Tier II towns is key to our category expansion & growth. While we offer the largest collections of Web Shows in the country today & they are key to forming the identity of MX Player, the thousands of hours of movies & tv shows contribute to long tail consumption of the platform. While we cater to the heartland of India, the maximum eyeballs come in from Punjab, Tamil Nadu and Uttar Pradesh', explains Mansi Shrivastav, SVP, Global Acquisitions and Alliances.

'We also have an acute focus on bringing international content to India & have partnered with Hollywood studios like Paramount Studios, Sony Pictures, Freemantle, Sonar Entertainment, Latin American content providers like **Televisa**, Turkish Content Providers like **Eccho Rights, Ca-linos, Intermedya, Kanal D, Madd TV & ATV** as well as Pakistani content with partnerships with **Hum Tv & ARY Digital**', added the exec.

'After the successful India launch, the idea is to use the same playbook & our winning mantra to light up our service in other countries. Currently we are live in US, Canada, UK, Australia, New Zealand, Nepal & Bangladesh. The next few months would see us go live in Sri Lanka, Myanmar, Indonesia, UAE, Saudi Arabia to name a few. The idea is to create robust content offerings catering to the locals in each country', she said.

'90% of the consumption happens on mobile & for most of our viewers, mobile is the 1<sup>st</sup> screen or touch point for entertainment', concluded.




Mansi Shrivastav, SVP, Global Acquisitions and Alliances




SL Narayanan, CFO, Sun TV Network Group

# scenic rights

FIND YOUR STORY



## Majid TV bets on Arab IPs

Majid is one of Abu Dhabi's top brands, including a print magazine, FTA channel and digital platform. Since 2015, it has scored and maintained the highest TV ratings in the MENA region among original Arabic programming TV channels targeting children +3 years old. It is also the region's first and longest-running channel in the original Arabic IP space in a market saturated by acquisitions.

Top shows on air include global animations with focus on 4-6 years, while it tries to expand the preschool. **Mariam Al Serkal**, Head of **Majid TV**: 'We look for unique content and not mainstream companies: we've added content from Brazilian **Gloob**, as well as **France Télévisions** or **Futurikon**, but also from **Disney**. With **CAKE's Pablo**, we were the first to produce the Arabic dubbing with an Emirati autistic kid'.

DUBAI INTERNATIONAL CONTENT MARKET

ماجد



Mariam Al Serkal, Head of Majid TV

Majid also produces original programming, both animated and live-action, while its network it is also distributed in Germany, France, Austria and Australia. Channel's top own IP is *Amoona Al Mazyo ona*, which scored higher approval ratings than **Disney's Princess Sofia** reaching +21 millions viewers on **YouTube**. 'We had to be digitally strong and thus we introduced with the revamp of the brand, the e-magazine app. Another project in the pipeline is the SVOD that will be launched soon', remarks **Al Serkal**.

Majid's **Facebook** page holds over 2 million fans, with over 250,000 video views and 1,7 million impressions annually; it has 78,000 **Instagram** followers strongly with a total of over 800,000 organic impressions annually. On **YouTube** KSA it is the #1 viewing country with a strong 33% of the channel's total views coming from Saudi Arabia alone.

'There is a great focus and interest in animation in MENA. TV is still king and live shows are more common: it is easier to produce as there is a vast amount of talent in the region, this is not the case with animation. Along with the digital opportunities, we are always on the lookout for co-production and global alliances'.

She concludes: 'We have noticed a lack of content from the Arab world that would appeal to international markets. We would like to be in the market and spark interest with our content, just as buying content from the rest of the world. The beauty of kids content is that it is truly universal and as long as you have a good production with catchy storylines, it can transcend'.

*Amoona Al Mazyo ona*, flagship IP from Majid TV, has +21 millions viewers on YouTube



## StarzPlay: Premium content to go beyond

Dubai based digital service **StarzPlay** has established itself as a service focused on Premium content in 20 countries across the MENA region and Pakistan, with more than 10,000 hours of content including premium movies, exclusive and Arabic series.

The company recently announced a partnership with key players such as **Fremantle**, with who will deliver in MENA producer's **Euston Films** bold crime series *Baghdad Central*, written and created by the BAFTA-nominated writer Stephen Butchard and based on the novel by Elliott Colla.

Set in 2003, when Baghdad was occupied by US-led coalition forces for six months, the authentic thriller follows Iraqi ex-policeman Muhsin al-Khafaji who finds himself embarking on a wider quest for justice in a society that's become truly lawless.

The deal with Fremantle also features the epic drama *The Luminaries*, starring Eva Green and Eve Hewson. Based on the *Man Booker* prize winning novel by Eleanor Catton, the series tells an epic story of love, murder and revenge, as men and women travelled across the world to make their fortunes.

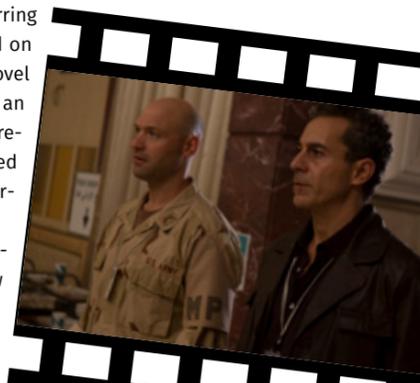
Additionally, the psychological thriller *Dublin Murders*, is now available on StarzPlay in MENA. Adapted from Tana French's first two novels in the Dublin Murder Squad crime series, the show is from Fremantle's Euston Films and is written and created by Sarah Phelps (And Then There Were None, The Casual Vacancy).

**Maaz Sheikh**, Co-founder and CEO, **StarzPlay**, says: 'Since we first launched, we have always retained a focus on the provision of in-demand, watchable content for our subscribers and this latest partnership is testament to that commitment. Responsible for some of the most viewed content in the world, we are excited about our latest partnership with Fremantle and look forward to unveiling future shows on the platform over the course of the year and beyond.'

STARZPLAY



Maaz Sheikh, Co-founder and CEO



Partnership with Fremantle includes high-end dramas like *Baghdad Central* and *The Luminaries*, starring Eva Green and Eve Hewson

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## Disney: a slate full of top series



Fernando Barbosa, GM, Disney Media Networks Latin America

Disney distribution arm in Latin America is heading the Virtual Screenings with a slate full of big titles, among them: *Criminal Minds* (15 seasons - 324 episodes of 1 hour), one of the Police Procedural drama most successful on TV, which follows an elite team of FBI profilers who analyze the country's most twisted criminal minds, anticipating their next moves before they strike again. The series it's a CBS original production; also *Grey's Anatomy* (16 seasons - 363 episodes of 1 hour), the well-know medical drama that follows Meredith Grey and the team of doctors at Grey Sloan Memorial who are faced with life-or-death decisions on a daily basis. The series has been successful aired during fifteen years in USA (ABC).

On the horror slate, Disney highlights *American Horror Story* (9 Seasons - 103 episodes of 1 hour), the anthological horror original series for FX that was created in 2011 by Ryan Murphy and Brad Falchuk who have redefined the horror genre. Through a creepy asylum, a coven of witches, a travelling freak show, a haunted hotel and the apocalypse itself, FX's limited series has generated millions of shocks, scares and screams and inspired its legion of dedicated fans to guess what terrors the next chapter will hold; and *The Walking Dead* (10 seasons - 146 episodes of 1 hour) Based on the comic book series written by Robert Kirkman, which portrays life in the months and years that follow a zombie apocalypse. A group of survivors travel in search of safety and security, constantly on the move in search of a secure home.

As for Sitcom, Disney is promoting *Modern Family* (11 seasons - 250 episodes of half hour), that stars the Pritchett-Dunphy-Tucker clan, a wonderfully large and blended family. Together these three families give us an honest and often hilarious look into the sometimes warm, sometimes twisted, embrace of the modern family.

## Universal Cinergia keeps expanding



Liliam Hernandez, CEO

With 45 studios across the world, in countries like Brazil, France, Mexico and the USA, **Universal Cinergia** stands as one of the leading companies in dubbing and post-production services for television, animated and feature-length content in different markets. Among the ongoing projects that the company is carrying out are the dubbing works for the **Calinos** productions, *Forbidden Fruit*, and Season 2 and 3 of *Woman*. Also, *A Miracle* and *Love Make You Cry*, from **MADD**, while for **ATV**, Cinergia provided its service to *Ottoman* and *Evermore* series.

## eOne: Acclaimed series slate



David Hanono, VP, Sales, Latin America, International Distribution

**eOne** is an independent Studio that specializes in the development, acquisition, production, financing, distribution and sales of entertainment content. As part of global play and entertainment company Hasbro, company's expertise spans across television, film and music production and sales; family programming, merchandising and licensing; digital content; and live entertainment.

As for Television scripted highlights at Virtual Screenings 2020 include *Nurses* (S1: 10x'60 - S2: 10x'60), coproduced along with **ICF Films**, about five newly appointed nurses must navigate the traumatic and emotional rollercoaster of modern nursing while trying not to let their personal lives seep into their life-and-death work. FOX's fan-favourite police drama *Deputy* (13x'60), from David Ayer and starring Stephen Dorff, which story presents a sheriff who takes over Los Angeles County and will have to deal with political pressure and one of the most complicated states in the nation.

Also *Upright* (13x'60), which follows two misfits, who are trying to transport a piano from one end of Australia to the other. The drama was produced by **Lingo Pictures** and was critically acclaimed by the critics. *La Garconne* (6x'60), by Mother Production, which coming soon will be aired on **France TV**. The story follows a woman who assumed the identity of her brother to joins the police forces as a man.

*Between Two Worlds* (10x'60), a drama about a couple with two disparate and disconnected worlds; one of immense privilege, the other full of love and warmth. The series was produced by **Seven Studios**.

And *Cardinal* (S1,2,3,4: 6x'60), the critically acclaimed, award-winning crime drama based on the fan favourite novels by Giles Blunt. Watched in over 100 territories worldwide, follows two detectives as they investigate major crimes and unearth the darker side of their picturesque community; and *Lost Relics of the Knights Templar* (5x'60), which follows the incredible journey of two eccentric millionaire antique collectors who discover what is believed to be priceless Templar artefacts from the 13th century.



Upright, drama comedy

## Lionsgate: 'ground-breaking content'



Alexandra Pappas, Manager Distribution

Lionsgate (USA) introduces at the Virtual Screenings its new drama *Zoey's Extraordinary Playlist* (12x 60'), a joyous and celebratory series that follows a whip-smart computer coder forging her way in San Francisco. After an unusual event, she starts to hear the innermost wants and desires of the people around her through songs. At first, she questions her own sanity but soon realizes this unwanted curse may just be an incredibly wonderful gift. Starred by Anna Kendrick (*Pitch Perfect*, *A Simple Favor*) stars in the first season along with Zoë Chao (*Downhill*, *Strangers*), Peter Vack (*Someone Great*, *The Bold Type*), and Sasha Compere (*Miracle Workers*, *Uncorked*), *Love Life* (10x30') follows the journey from first love to last love, and how the people we're with along the way make us into who we are when we finally end up with someone forever. While *Manhunt: Deadly Games* (10x60') chronicles one of the largest and most complex manhunts on U.S. soil after a deadly terrorist attack at the 1996 Olympic Games.

From Emma Frost (*The White Queen*), Lionsgate introduces *The Spanish Princess* (16x60'), the powerful story of "Catherine of Aragon", the beautiful princess of Spain. The series is the third installment following the Golden Globe and Emmy award-nominated STARZ Original Miniseries *The White Queen* and the critically acclaimed STARZ Original Limited Series *The White Princess*.



The Spanish Princess, STARZ Original Miniseries

'The Lionsgate brand is synonymous with original, daring and ground-breaking content created with special emphasis on the evolving patterns and diverse composition of the Company's worldwide consumer base', describes **Alexandra Pappas**, Manager Distribution.

## Snap Media: family oriented content



Ariel Tobi, CEO

Producer and distributor specialized in the Latin American market **Snap Media**, has managed to develop a solid alliance with **Marvista Entertainment**, a worldwide producer and distributor of films and television series based in Los Angeles. **Ariel Tobi**, CEO, highlights: 'For the company, family content is the most sought-after at this time due to the presence of children and entire families in homes and according producer, 'that is a trend that will grow because the situation that almost the entire planet is going through will leave new consolidated habits in families'.

Snap Media is leading its offers in Virtual Screenings with *Adventures Of A Boy Genius* (1x'94), about Emmett is a popular and smart High School student who seeks to help his brother who was involved in a rash of thefts at school. Also *Sheeps & Wolves: Pig Deal* (1x'85), an animation film settled in a united village of sheep and wolves leads its

## Eccho Rights: true dramas



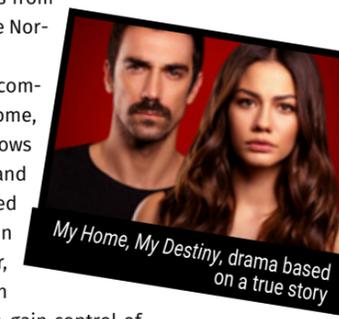
Fredrik Af Malmborg, Managing Director

**Eccho Rights** (Sweden) is one of the top distributors of Turkish dramas with a yearly export of 15.000 hours. Since 2018, when it became part of CJ **ENM** (Korea), it has reinforced its role as a top drama exporter, adding titles from other vibrant markets such as the Nordics, Korea and CEE/CIS.

At Virtual Screenings, the company launches the drama *My Home, My Destiny* (95x45'), which follows the story of a clever, educated and beautiful young woman, engaged to get married to the dream man from the top of society. However, this fairytale will come end when her birth mother shows up to re-gain control of her daughters life and bring her back to the home where she was born.

Other highlight according the executive is *The Promise*, drama that scored more than three times **Kanal 7's** average share and the channel's rank rose from 8th overall to 3rd place during broadcast of the tension-filled, romantic, family drama. It was recently renewed for a third season and already sold to Central America as well as Ecuador, Paraguay, Peru and Bolivia.

Also from Turkey are the dramas *Cennet* (115x45'), a top performer for **ATV** an with much success in other countries like Bulgaria, Estonia, Georgia, Hungary, Kazakhstan and Romania. It recently premiered on **Canal 4** Uruguay as well as in prime time on **Telemundo** in the USA. While *Wounded Birds* (122x45' + 79x45') is the story of two orphans on the run from a ruthless criminal trying to make a new life in Istanbul, from the producer of international hit series *Elif*. Lastly is the Swedish drama *Love Me* (6x45), a warm and humorous series about love, sex, fear and sadness produced by Warner Bros and launched locally on **Viaplay** and **SVT**.



My Home, My Destiny, drama based on a true story

steady and peaceful life that change when two unexpected guests suddenly arrive a Polar fox and a small ewe.

Adding to these, Snap Media highlights with *Toys and Pets* (1x'98) which follows Nathan, one of the water toys that change colors in contact with water. However, unlike his toy friends, his color does not change and one day, when he meets Timebot, a little robot, he decides to join him on an adventure with other pets animal.

It completes the offer from company the show *Four Enchanted Sisters* (1x'97), about four little witches sisters who commands different elements; also *Back to The Net* (1x'90), *Next Level* (1x'95), all family oriented films.



Adventures Of A Boy Genius, comedy

## Love and Secrets with ATV

At the beginning of the pandemic generated by COVID-19, **ATV** (Turkey) continued producing premium TV Dramas, but in some point it needed to stop production to keep set crew safe.

Now, the company is still producing non-scripted shows without allowing any audiences in the studio. 'We'll be on air with new episodes of series as long as our stocks last; otherwise we might have to stop broadcasting new episodes at some point', describes **Emre Gorentas**, Content Sales Deputy Manager, and highlights that 'content consumption in the platforms increased significantly just like Free TV's'.

According Gorentas, this consumption will affect international sales as well hourly basis. 'Although demand to content will be increased; advertising revenues in each country will be affected negatively due to Coronavirus, so this might affect license fees in a negative way', he says.

Among the big scripted shows in production from the company it stands *The Ottoman* (90x45'), the story of Osman, the youngest child of Ertugrul Ghazi, whom was the head of Kayi Tribe. Ertugrul Ghazi's sickness caused a power war between Osman and his uncle, Dundar. Bala Hanim's and Osman's path has crossed and they fall in love at first sight. Osman will fight for both Kayi Tribe's future and also to be with Bala Hanim despite all the obstacles.

In *Hercai* (160x45') a love story will be in danger after dark secrets come out after the wedding; *Lifeline* (207x45') tells the story of a child bride who was sold to a businessman and becomes victim of violence, and *Love and Secrets* (88x45') is a drama full of action that starts when a woman has to find money immediately because her brother is taken hostage by a drug gang leader, triggering different love stories.



Emre Gorentas, Content Sales Deputy Manager



The Ottoman, epic drama



Celia, bio-series

## ZDF Enterprises: crime and suspense

**ZDF Enterprises**, distribution arm of German public powerful pubcaster, offers at **Virtual Screenings** a slate of new shows for this season, including drama, factual and kids' content.

On the scripted side, Robert Franke, VP, ZDFE.drama, recommends the high-end series *Freud* (8x45'), coproduced by **Satel Film** and **Bavaria Fiction** for **ORF** (Austria) and **Netflix**. *Freud* tells the story of the young psychoanalyst, Sigmund Freud, in Vienna in 1886, just as his revolutionary theories are being met with strong opposition from colleagues and wider Austrian society.

Also mixing crime and suspense is *Top Dog* (8x45') a series that focuses primarily on the clash between Stockholm business attorney Emily Jansson and Södertälje ex-con Teddy Maksumic. While *Ottolie von Faber-Castell* (2x90') follows a brilliant young woman that navigates the pitfalls of 19th century business, family and forbidden love, and *The Crimson Rivers* (16x50' or 8x100') is a breathtaking series based on the best-selling novel of the same name which follows detective Pierre Niémans and his new partner Camille Delauney as they investigate a series of bizarre crimes in remote regions of France.

From the **ZDFE.junior**'s slate, it stands the live action series *Heirs of the Night* (26x26'), about five vampire clans in Europe that will need to learn each other's powers to become stronger than ever and survive, and the animated series *Henrietta* (52x7'), about a cow that lives on a little farm together with the farmer and lots of other animals. Every episode contains a twist, a humorous change. Often the result at the end contradicts the expectations at the beginning of an episode. Lastly, from **ZDFE.unscripted** highlights are the science and knowledge shows *Great Inventions* (35x50') and *Forensics - The Science of Crime* (3x50').



Robert Franke, VP, ZDFE.drama



Freud tells the story of the young psychoanalyst, Sigmund Freud, in Vienna in 1886



Samuel Duque, president

Cruz. The series was broadcasted in **RCN** and **Telemundo**.

Another highlight are the crime dramas *El Capo* (3 seasons, 60 minutes), which tells the last hours of the greatest drug trafficker of all time who managed to live underground for 25 years until when a journalist discovered him, 5 years ago. The drama was successful aired in RCN; and *General Naranjo* (60x'60), the story of Óscar Naranjo, told it from the point of view of persons, who did their to maintain order and the law against Pablo Escobar, the paramilitaries, the cartels of drugs and the FARC.

Regarding distribution business, FoxTelecolombia assures: 'This is an unprecedented moment, considering that the demand for entertainment has grown significantly in all windows. That is why we are in permanent contact with all our clients to support them in everything they need with their programming plans with successful products of different genres and formats, and with the guaranteed quality from FoxTelecolombia and Estudios Teleméxico.'

## FoxTelecolombia: Local stories

With several projects, in different stages of production and to be carried out from Colombia and Mexico, **FoxTelecolombia** and **Estudios Teleméxico** have rethought the plans and adjusted to the current situation that is being experienced worldwide by Covid19. 'The implementation of work at home, the care of our team, the creation of a detailed health protocol to resume production, the implementation of effective solutions for the remote production regarding live content, even the creative rethinking of the stories that we want to tell, have been some of the measures and actions that we led from the first moment we worked to cope with this moment', comments a spoken person from the company.

The company offer is leading by *House-Husband* (122x'60), about a successful man in a financial institution who must take care of the housework when he is fired. Aired in RCN; also *Celia* (80x'60) a biopic series that follows the life of the Cuban singer Celia

Teleserie // 90x45'

# PACTO DE SANGRE

AMIGOS HASTA QUE LA MUERTE LOS SEPRE

13



Police drama // 10x50'

cntv  
CONSEJO NACIONAL DE TELEVISION

# HELGA Y FLORA

LA MUERTE ACECHA EN EL FIN DEL MUNDO



Check out this and more titles at Virtual Screenings 2020 / ventasint@13.cl

## TV Azteca: tailor-made businesses



Patricia Jasin, VP International

With over 25 years of history, **TV Azteca Internacional** (Mexico) has become a pillar in the distribution not only of content but also within the Pay TV industry, with 6 international channels (**Mundo, Corazón, Clic** and **Cinema, Azteca Uno -2hrs** and **Azteca Uno -1hr**), reaching over 113 million households globally.

In addition, through its own production unit, TV Azteca develops content of multiple genres and formats, ranging from original programs for broadcast on its four thematic channels and international marketing, to co-productions with strategic national and international partners, as well as innovative audiovisual shows specially designed for its commercial partners.

Among the key titles for this season, the company highlights thriller and suspense series such as *Demencia* (10x60'), about a reporter that decides to enter a psychiatric hospital to solve her grandmother's murder but once she finds out the truth, leaving won't be easy, and *Desaparecida* (80x60'), drama series about a missing bride on her wedding day, under suspicious circumstances. As his son investigates, he begins to discover secrets of his mother's life that he did not suspect.

The telenovela *Los Rey* (125x60') follows the conflict of two friends confronted by the love of a woman and *Inconvivencia* (10x60') is a series produced by **Kuarzo Entertainment** (Argentina) centered on a couple that decide to end with their living together to save the relationship.

On the unscripted side are Kuarzo's game show *El perro del millón*, where each contestant competes on the set with their dog and must guide it to overcome different challenges and win prizes, and *Mundo Metro* (10x30'), a reality show about the stories told by the Mexico City subway.



Desaparecida, thriller

## Televisa revamps its stories

Through its in-house Studio and **W Studios, Televisa** (Mexico) has managed to modernize its stories with its traditional touch. A good example is the anthology project "Dream Factory", which introduces 12 telenovelas icons from **Televisa's** history, but with a contemporary TV language.

Within this anthology, the company introduces at Virtual Screenings 2020 three titles: *Rubi* (26x'60), which follows a woman with a 'boundless ambition', *Cradle Of Wolves* (25x'60), about a businesswoman who uses her beauty and intelligence to hide her dark secrets, and *The Usurper* (25x'60), about the First Lady of Mexico, who discovers that she has a twin sister and tries to swap lives with her.

From **Televisa Studios, W Studios** and **Lemon Studios** are *No One Like You* (80x'60), about a man who has to impersonate the identity of his upper-class brother after an accident, and *The Dragon* (80x'60), centered on a man who grew up in Japan and comes from a family of drug dealers who has kept him out of this until the time comes when he has to take the family business.

Last but not least are *No fear of the Truth* (S3 - 35x'60), about a brave young hacker will try to overcome the pain caused by a traumatic childhood to do justice; *Overcoming Fea*, the story of four women of different ages, whom they will face obstacles that millions of women face every day; and *Giving Up My Life*, based on the Chilean melodrama of the same name (produced by **AG Producciones** for **Mega**), which presents a six-year-old boy who suffers from leukemia and urgently needs a bone marrow transplant, and how his adoptive parents discover that they are not compatible as possible donors.



Patricio Wills, President Televisa Studios



The Usurper, melodrama

## Comarex distributes the Bio series Bronco

**Comarex** (Mexico) it's one of the top distributors of TV series from Latin America, and as highlight at Virtual Screenings 2020, the company it's presenting the biopic series *Bronco* coproduced by **Turner Latin America** along with **Plataforma**, which is already in distribution with positive results.

**Ernesto Ramírez**, deputy director comments: 'Our partners are very happy with the projects that we have developed and this encourages us to continuing this path'. The series is based on the Mexican regional musical group Bronco and is an adaptation of the book "Cicatrices de un corazón Bronco" by José

Guadalupe Esparza.

Also stress *Love at the Catalan way* (94x'45) produced by **AGTV** for **Channel 13** in Chile about two women who had a loving relationship with the same man for years, but when he passes away he will leave them in the care of his business: a bakery.

And *Surviving 30's* (10x'35) about a woman who, after deciding to leave everything behind to start a life at the age of her fiancé, is diagnosed with menopause and must become pregnant in a year, or else she will not be able to be a biological mother. The series was produced by **MCM Studios**.



Ernesto Ramírez, deputy director



Bronco, biographical series

# HEALWORLD PRODUCTIONS

Berlin, Germany

Where focus goes energy flows. **MUSIC** is a tool that embodies the primal force that creates energy to help people engage and ultimately connect.

Having taken the social media route as an artist and in successfully battling resistance to create, Philipp J. Caesar discovered that to empower the industry the artist must be empowered himself.

Therefore, the prime focus has shifted to create and produce music openly exposing the vulnerable life of the actor to help audiences overcome their own struggles and convert to a state of stability and clarity. What is most important? As Jamie Oliver once clearly put at MIPCOM in Cannes: *Content is king requiring tone, timing, quality, passion and dedication.*

Philipp J. Caesar, CEO of Healworld Productions, is an actor and musician with acting education in Los Angeles, Munich, London and New York with world leading coaches such as Susan Batson (Susan Batson Studio, NY), Lisa Haisha (Soul Blazing, LA) and Bernard Hiller (Acting and Success Studio, LA). Philipp J. Caesar has authored a number of scripts for theatre and films, composed and published numerous songs for versatile genres and actively seeks funding to get productions realized. Clearly to create something of impact needs a passionate team that believes that we as artists have the duty to serve the story.



Philipp J. Caesar  
Artist and CEO

[www.healworldproductionsmbh.com/productions](http://www.healworldproductionsmbh.com/productions)

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[www.schauspielervideos.de/fullprofile/...-caesar.html](https://www.schauspielervideos.de/fullprofile/...-caesar.html)

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Healworld Productions

## Kanal D: ongoing adaptation



Kerim Emrah Turna, Executive Director

Despite the global context, **Kanal D** (Turkey) remains very positive about its growth hand in hand with one of the largest Turkish drama libraries in the world. Explains **Kerim Emrah Turna**, Executive Director: 'From the global business and distribution perspective I expect a bigger demand for the ready-mades from the linear broadcasters since the linear television has to feed the daily needs of the grid. Thanks to our library, we are ready to supply the short-term demands of our business partners'.

Among those titles, Emrah Turna recommends *Hekimoğlu*, Turkish adaptation of the US series *Dr. House* that follows the story of a successful doctor in his 40s, working as a specialist in infectious diseases and nephrology at the foundation

*Hekimoğlu*, Turkish adaptation of the US hit series *Dr. House*

hospital where his colleague is managing. He is far from the definition of a doctor who is known for his lifestyle and the way he treats illnesses. Each new complex case is provocative and exciting, like a puzzle waiting for his to be solved.

'*New Life* is a story that shows what will happen when two very different families cross their paths. It tells about the conflict of love and the family. While *For My Son* is a story in which love and hate, friendship and hostility, kindness and malignity are lived on the edge', adds the executive.

Other highlights for this season are the dramas *Price of Passion*, centered on a hitman working for his criminal uncle; *Ruthless City*, about a pride, traditional and a bit conservative mother living with her 2 daughters, son and her mother in law in a small town in Antakya, and *Waiting for the sun*, the story of a girl who enters most prestigious private schools in Istanbul, despite the economic situation of her self-sacrificing mother.

## Globo's drama triumphs around the world

**Globo** strengthens its presence in the global market place with premieres in Europe and the Americas. In Latin America, recently announced several premieres in Uruguay, Mexico, Chile and Costa Rica. One of the dramas that most watched in Brazil last year, *Orphans of a Nation*, was premiered the second week of March at **Teledoce** (Uruguay) to replace another **Globo** production, *Nuevo Sol*.

The drama, written by award winning's **Thelma Guedes** and **Duca Rachid**, it addresses the issue of refugees as the backdrop for a love story, that touch themes like cultural diversity, and self-improvement. The production won the **Rose d'Or** award in the soap opera category in 2019 and was won on the international market earlier in the year, during NATPE.

Also, **Teledoce** released *The Good Side of Life!*, written by **Walcy Carrasco**, and based on life in the São Paulo farm areas at 40s, which tell the story of Candinho, a simple child who is in search for its origins. On **Imagen Televisión** in Mexico, **Globo TV Internacional** had two recent premieres: in addition to *Orphans of his Land*, on April 27, also started to broadcast *Brazil Avenue* from May 4. The last one has been the most **Globo's** licensed title, with 150 countries and dubbed in 19 languages.

As for Costa Rica, on the free TV channel **Teletica**, **Globo TV** premiered *A Time To Love*. The period drama by the authors **Alcides Nogueira** and **Bia Corrêa do Lago**, takes place in the 1920s and tells the story of unrelenting love, interrupted by fate and the main obstacles.

Another period drama is *Pride and Passion*, written by Marcos Bernstein, scriptwriter for the film *Estación Central* in Brazil, which arrived to **TVN** in Panama.

At **Virtual Screenings** the company highlights soap operas, limited series, TV series, led by *The Life We Lead*, that follows a woman who after a car accident have to battle to recover its life; also *Sweet Diva*, which tale the story of a committed baker who becomes a wealthy business woman twenty years after a tragedy strikes on the day of her wedding.

The offer is complete with the limited series *Where My Heart Is* about a young doctor who's trying to overcome its drugs addictions and *Aruanas*, where three idealistic friends from an NGO that investigates the activities of a mining company operating in the Amazon rainforest.



Sweet Diva, dramedy



Raphael Corrêa Netto, business director

## MADD's A Miracle



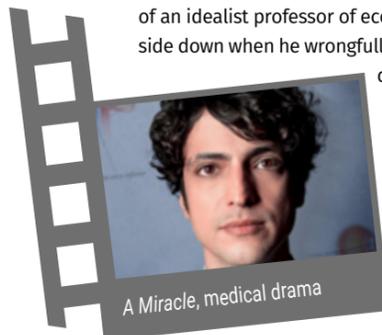
Ateş Ince, Managing Director

**Madd Entertainment**, the international arm of Turkish prodcos **Ay Yapim** and **Medyapim**, is a good example of the need to redirect its strategy because of the stop that the productions have had at a global level. But its Managing Director, **Ateş Ince**, is positive about the situation: 'As economy and global demand for content increased in the last 3 years, all countries have used their financial tools for production'.

'Also In Turkey, we have been producing a lot in the last 3 years more than the international markets needs. I can easily forecast that the amount of production will decrease in Turkey too. We will go back to our normal like year 2014-2015. And this will be positive for the distribution business of Turkish drama. As the demand increase we will decrease the amount of excess hours of production and reach to an equilibrium', he completes.

Among the new titles that Ince recommends are *The Choice* (70x45'), the story of an idealist professor of economics in a state university, whose life turns upside down when he wrongfully gets fired and his 7 year old son gets sick. All the doors get locked in his face one by one as he asks help from his childhood friend, finding himself in a dark adventure he could never have imagined.

Also is *A Miracle* (100+x45'), centered on a young autistic savant medical school graduate who had a difficult upbringing. His biggest dream is to become a surgeon but he is quite the genius, but has trouble communicating with people because of his condition. He will face a huge resistance at the hospital, however, he will also find friendship, brotherhood, and love in there.



A Miracle, medical drama

## SIC reinforces its global presence



André da Silva, sales executive

**SIC Content Distribution** (Portugal) is now **SIC International Distribution**. Under the same umbrella, the company added to content sales the distribution of TV linear channels from the Portuguese leading media group **SIC/Impresa**.

'A complementary offer largely welcomed by platforms and clients looking into multi-disciplinary offers combined content packages or VOD content can be added to channel deals', says **Cristina Vaz Tomé**, Impresa's CRO.

'Expanding product offering is one of the reasons the Group has been reinforcing its presence at international markets. There has been a big effort in following up closely with clients, adapting quickly to the changes caused by COVID19 to respond to the demands of the millions self-isolating around the world', she adds.

During **Virtual Screenings**, the company is pushing strong *Nazaré*, a rating phenomenon, with an average share of 28.2%, nominated for Best Telenovela at NY Festival TV & Film Awards, and sold to over 20 countries.

'Family oriented, *Nazaré* is the story of a strong beautiful woman who will do anything to save her mother's life, falling into the hands of villains who will blackmail her, while realizing she has fallen in love with the man she agreed to destroy', explains **André da Silva**, sales executive.



Nazaré has been ratings leader in Portugal, with an average share of 28.2%

## Scenic Rights: feel-good and young adult stories



Sydney Borjas, Director General

**Scenic Rights** (Spain) continues to present itself as a source of new content, especially in the current context of the World and industry. **Sydney Borjas**, Managing Director, explains: 'Despite the fact that the film and TV sector is suffering from production downtime, the demand for on-demand and TV content has broken records, and the industry will require new stories and content in the short/medium term to offer premieres and replenish its offer on the screens'.

According to Borjas, the current situation has a peculiarity: 'we have more time to read, analyze projects and develop. Therefore, Scenic Rights is playing a strategic role in these times to provide production companies and Studios with the best proposals for the adaptation of stories and books from curatorships focused on the editorial lines,

genres and themes that the sector and the audiences demand'.

On trends, the executive points out that he sees a marked industry focus on positive and inspirational stories in comedy or warm, feel-good dramas, as well as good thrillers and "echo" dystopias with hopeful endings. Women's stories are still in vogue and stories about pandemics are re-emerging. Stories contained in terms of production that allow for agile execution when the confinement is over are in the forefront. The high demand for young adult stories deserves special mention, and for this reason Scenic Rights has expanded its catalogue with the books that are working best in this line based on its agreements with leading publishing houses and literary agencies', he adds.

Among the new titles are *Maneras de vivir*, by Luis Leante; *Ahora llega el silencio*, from Álvaro Colomer; or the international bestseller *La guerra de las brujas*, from Maite Carranza



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## WarnerMedia: Production and distribution with partners



Under the WarnerMedia umbrella, Turner Latin America highlights at Virtual Screenings its most recent original titles developed and produced in the Latin market, all these with an international profile.

Several of these series are derived from co-production models with firms such as Dopamine (Mexico), Gullane, VideoFilmes (Brazil) and Polka (Argentina).

Among them, stands out *The Cleaning Lady* (8x'60), a police drama about a woman who must clean up the crimes of the mafia to save money for her sick son, based on *La Chica que Limpia*, by **Jaque Content** (Argentina / Mexico / USA) and distributed by **RM Vistar / Glowstar**.

Also *Love Spells* (10x'60), one of the three projects co-produced with **Dopamine** (Mexico), which tells the story of Ana, the granddaughter of a former Shaman expert in love spells in the Sonora market in Mexico who decides to recover the family tradition.

As for bio-stories, the company stresses *Bronco, Untamed Success* (13x'60) a biographical series that portrays the Mexican band, co-produced with **Plataforma** and **Comarex**, both from Mexico.

On the other hand, the story of a powerful union leader who will risk everything to improve its people *The Tiger* (12x'60), produced with **Pol-ka, eltrece** and **Cablevision Flow** in Argentina. Likewise, as part of this co-production agreement of two series for five years, *My End Of The Deal* (8x'60), a mystery thriller that features an economist who signs a pact with a strange woman, who it ends up catapulting him to the success at a very high price, inspired by **Alfred Hitchcock's Strangers on a Train** based on a **Patricia Highsmith's** novel.

And from **Ay Yapim**, Turner/Warner Media Latin America is distributing *The Choice*, which follows an idealist professor of economics in a state university, who turns upside down when he wrongfully gets fired and his 7 year old son Deniz gets sick.

## Audiovisual from Spain: a benchmark to the world

Supported by **ICEX** and under the umbrella of **Audiovisual from Spain**, Spain is positioned as a benchmark brand in the international content market, and despite the context, ICEX closely follows the evolution of the international TV markets and plans to start the organization of the Audiovisual from Spain pavilion at Mipcom2020 shortly, which, for the moment, maintains its usual model. Likewise, they start contacts to learn about the perspectives that Content London offers. On the other hand, without forgetting the Asian market, ICEX prepares its presence for the second time at ATF.

Among the line-up of Spanish companies at Virtual Screenings, **RTVE** offers the release of *The Ministry of Time 4* and documentaries like *Ingeniería Romana*. **Mediterraneo**, **Mediaset Spain** presents *Disappeared* (13x'70') and the drama *Madres*, which will air exclusively on **Amazon Prime Video**

## Global Agency drama dominates new territories



**Global Agency** it's continuing expanding its Turkish dramas across the world. Recently the company closed new sales for *Evermore*. The deal for the drama was signed in South Africa with **e.tv**, largest independent free-to-air TV channel, and also in El Salvador, with these countries, the drama will be aired in over 30 countries in various regions.

Among the new titles, the company is heading the offer in the Virtual Screenings marketplace with *Gulperi* (93x'45), that follows a woman who struggles to fulfill her dreams in the face of a tyrannical family determined to control her every step, battling alone to win the hearts of children turned against her and carve out the loving life she craves. The drama was produced by **TIMS&BI**.

Also *The Boy* (62x'45), which presents the life of Akça and how is turned upside down when she goes in search of the son she gave up for adoption and is drawn into the turmoil of a powerful family. The titles it's a **1441 PROD** production.

And to finalize the drama offers, Global Agency presents *Never Let Go* (S1: 47x'45 / S2: 118x'45). The plot: When his wife wakes from a three-year coma on the day he marries his new love, a businessman elaborates a web of lies to keep her away from its new life.

On the formats side, presents *Cleaning Masters* (produced by **Talya**) that follows 5 meticulous contestants who claim they "clean best" and will compete on cleaning some dirty houses; produced by Global Agency, *The Legend*, a program that gives the contestants the opportunity to push themselves to their limits, and become *The Legend* by showing if their performance is good enough or not.

**Izzet Pinto**, Founder & CEO: 'Covid-19 spread to many regions of the world, causing a very serious health crisis. Just like the rest of the world, we are carefully following the news and statistics about Covid-19; doing our best to adapt to current conditions; and working hard to be able to shape our own future. In these difficult days we try to help our clients by providing good content.'



The Boy, drama



The Choice, an Ay Yapim production, distributed by WarnerMedia

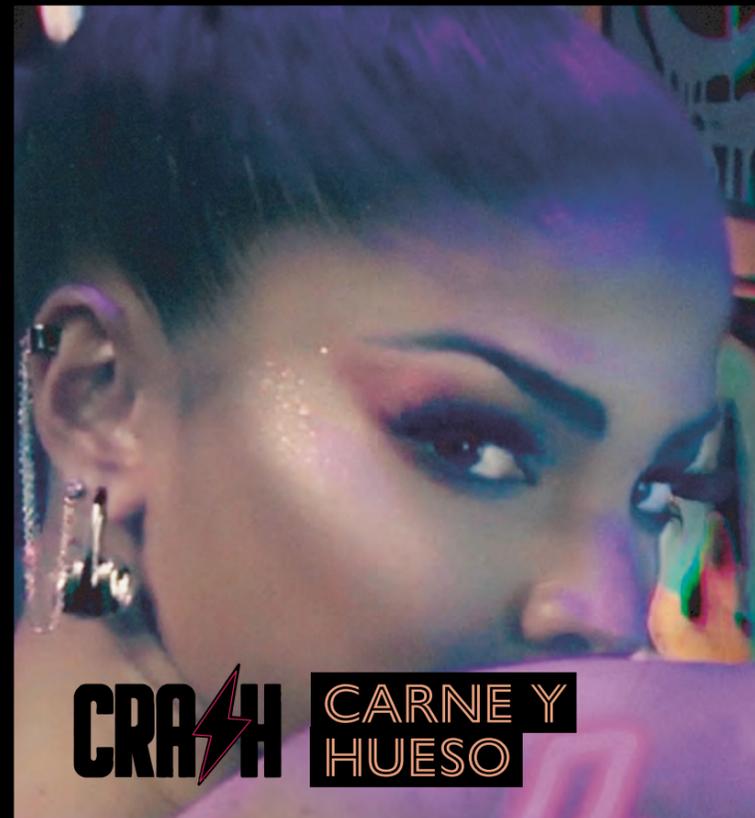
### España.

At **Atresmedia's** catalog has highlights *Toy Boy* (Netflix) and digital series such as *More than 100 lies*, while **The Mediapro Studio Distribution** offers co-productions such as *The Head* (**HBO Asia, Hulu Japan**) or *The Paradise* (**YLE**).

**Filmmax** is working on the TV version of the film *The Nameless* (Pau Freixas), the true-crime fiction *The Miramar Murders* and the animation series *La Gallina Turuleca*; **Onza Distribución** is offering major documentaries and the third season of the TV series *Little Coincidences*, and **Wild Stories** launches the documentary *Wild Latam* (10x'52').



Mediterraneo's Madres will air exclusively on Amazon Prime Video in Spain



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## Caracol goes virtual



Lisette Osorio, International Business VP

In the midst of the situation generated by COVID-19, **Caracol TV** (Colombia) has doubled its efforts so that its operations are not affected. In order to respond to this crisis, the company launched its *Let's Go Virtual* campaign, opening a direct communication channel with virtual tools to remain close to customers and meet their needs in real time, as well as keeping them informed about the latest developments in its catalogue through permanent communications.

'Our 50 years in the industry have taught us that hard times are opportunities to grow together and keep telling stories. That's why we continue to work to meet the needs of our customers, offering fast and flexible negotiation processes, and delivering materials on time to any country in the Middle East and Europe,' explains **Lisette Osorio**, International Director.

Taking advantage of these times of confinement, the company also announced the launch of a new original format, called *Caza Videos*. 'We have made a huge call for home videos made by viewers, and three renowned comedians will choose, among the more than 20 thousand videos received through our website, a video to compete with each other. Every week, they are accompanied by a celebrity who will have the mission of choosing the winning video, giving cash prizes and a jump to fame to the producer at home,' completes Osorio.

Caracol TV's international offer also includes the prime time series *La gloria de Lucho*, and the historical series *Bolívar*, based on the life of the Latin American liberator.

*Caza Videos* is a new original format where three renowned comedians will choose, among the more than 20 thousand home videos sent by viewers

## GoQuest: crime and drama

Comprising of veterans and domain experts within the media and entertainment industry, **GoQuest** (India) has evolved into a leading independent distributor for global entertainment content with operations in markets across Asia, Africa, North Africa, Middle East, Latin America and Eastern Europe.

But how does the momentum affects the company? Describes **Vivek Lath**, Managing Director: 'we see increased adoption of readymade content (especially by the mid-tier buyers), which cost much less as compared to producing original work/content. A general decline in advertising revenue will impact investment in productions. Broadcasters and streamers will have to recalibrate their spends and that will impact on the momentum of new productions. However, we don't think this impact is permanent but more temporal until things get back to normal over the next 12 to 18 months'.

To fulfill that need of fresh and readymade content, the company offers titles like the drama *Ruby Ring* (95x45'), an adaptation of a Korean show which follows a roller-coaster relationship between two sisters, one who has it all and one who wants it all. While *I'm On Your Side* (24x45') is a detective melodrama about an immoral relationships, desire power and strong bonds.

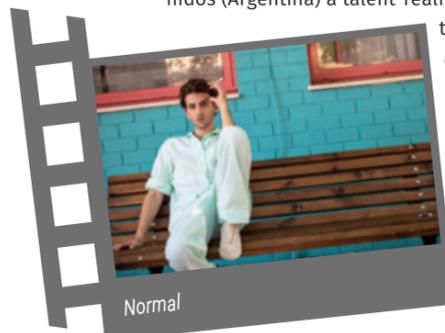
Also mixing crime and drama are *Paper Pusher* (16x48'), a series that follows a police archivist that has to replace a strong-willed and honest chief, killed after political pressure and repeated warnings to not interfere in certain criminal affairs. And *Markuss* (8x45'), where a terrible tragedy occurs in the life of a lonely English teacher, after her little son is kidnapped from kindergarten. But five years later, in a newscast from Riga, she accidentally spots her son in the crowd.



Vivek Lath, Managing Director



*I'm On Your Side, detective melodrama*



Normal

## Dori Media: Normal



Nadav Palti, President & CEO, Dori Media Group

**Dori Media Group** is an international group of media companies, located in Israel, Switzerland, Argentina, Spain, the Philippines and Singapore. The group produces and distributes TV and New Media content, broadcasts various TV channels and operates video-content internet sites. The company stress the best of its dramas, crimes series and realities for the whole family at Virtual Screenings with *Normal* (8x'60), a drama that tells the story of a young columnist struggling to establish himself as a writer, and not lose his mind in the process. The series was produced by Dori Media Darset for HOT. In *Esau* (4x'60), a man who battles against his past after leaving his native Israel and several years later, he returns to his original city and sees that nothing is the same, the serie was created and produced by **Pavel Lungin's Studios** and **2 TEAM Productions**.

On the format side, promotes the title *Corte y Confeccion (The Fashion House) - Talent-Reality Fashion Show*, produced by Laflia Contenidos (Argentina) a talent-reality fashion show that seeks for the best talent in fashion among self-taught, amateurs, students and professionals in the fashion industry with careers related to clothing design; or *Power Couple* where 8 couples move into a one villa for 6 weeks and each week they'll have to face extreme challenges that will test how well they really know each other.

And finally, from Argentine producer company Polka, Dori Media it's stressing *Las Estrella* (120x'60) a dramedy series that presents four sisters who are forced to put their lives on hold to take care of a boutique hotel after his father death. The production was a commercial success in Argentina, won the Martin Ferro 2018 as Best Daily Series, Best Actress and Best Actor and reached 80% ratings increase on average for 9:30PM time slot.

## Alfred Haber: the name of live events



Alfred Haber, President

**Alfred Haber Distribution** has become a benchmark in annual events and music specials, as well as reality series and specials. The companies acquire and represent content from a broad list of clients worldwide, including *The 63rd Annual Grammy Awards* (210'), the world's most prestigious televised music awards show, to be broadcast live on the **CBS Television Network** in the U.S. on January 31, 2021.

*The 21st Annual Latin Grammy Awards* (90') introduces a "cross-over" of Latin stars like Pitbull, Shakira, Daddy Yankee, Camila Cabello, Luis Fonsi, Rosalia, Bad Bunny, and the 27th Annual Screen Actors Guild Awards (120') shows how entertainment's top talent gathers to salute their own as actors vote solely for actors in honoring the finest film and television performances of the year.

On the reality side, **Alfred Haber**, President, recommends *Help! My house is haunted* (12x60'), the spine-tingling series that goes beyond the ghostly activities famously found at historical monuments and tourist attractions, and turns instead to help average families whose homes have shown signs of unexplained supernatural phenomena; and *Shallow Grave* (8x60'), the gripping, new **Crime & Investigation UK** series, where a murder has been committed elsewhere, likely cleaned of evidence, transported and then dumped at what investigators call "the deposition site", or shallow grave.

Lastly are the music shows *Elvis All-Star Tribute* (120'), an NBC show that celebrates the network's iconic 1968 television event that helped Elvis Presley regain his glory, and *Let's Go Crazy: The Grammy Salute To Prince* (120'), a celebration of the iconic, 7-time GRAMMY Award-winning artist.



The 63rd Annual Grammy Awards

## Healworld: A 360 business

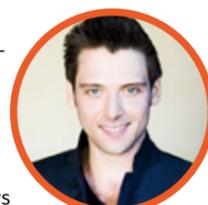
Based in Berlin, **Healworld** Productions was born to supports artists to enhance their skills, to empower themselves. It offers services and tools for artist support, from brand, community and fan building to handcrafted strategical planning with best practice and promoting the specifics of each individual actor. It is also specialized in content creation, content management, actor promotion and arts consulting.

On the field of arts consulting, Healworld won the assignment for **Kaesar Kompressoren SE**, an international company with 6,000 employees, headquartered in Germany and with over 100 offices worldwide for advising services, to optimize the company's messages of the family driven business making them more accessible for audiences, i.e. customers. This has resulted in e.g. winning the award of best image film production at the Cannes Corporate Television and Media Film Festival.

According to **Philipp J. Kaeser**, CEO and Founder: 'Clearly, modern social networking is one of the most powerful marketing tools for any artist'. And he continues: 'A fanbase is the greatest and most valuable

asset for the artist. We identify, grow and nurture, mobilize and manage artist's fans that in turn spread the word just for the attention of the artist and, a personal video. If done right it doesn't need to be costly, can make a world of difference: Healworld helps to create the content that conveys 100% of the feel of the artist'.

Next to advisory and social media services, Healworld also generates and distributes TV and new media content such as web and social media series. Company's broadcast philosophy, according its founder, is to inspire and empower audiences to believe in themselves and in their dreams and to make these come true by consequently following through on their wishes and visions: 'The ultimate goal is to help heal the world by elevating mainstream consciousness to a more compassionate and positive mindset', concludes Kaeser.



Philipp J. Kaeser, CEO and Founder

## Canal 13: all genres



Rodrigo Correa, Sales Content Manager

For 60 years, **Canal 13 S.p.A.** has been innovating, producing, and broadcasting programs with the highest quality and creativity standards. For decades, Canal 13 has been in constant dialogue with the audience, through its leadership, pluralism, and public service in Chile.

**Canal 13's** distribution division has a wide range of programs includes: news, entertainment, docu-shows, telenovelas, series, and documentaries, which have set high standards within the industry.

The company offers on the Virtual Screenings first edition some of its top titles, including *Helga and Flora* (10x'50) which follows the first female detectives of the Chilean police and how in their first mission they are sent to Kerren, a small town located on the Big Island of Tierra del Fuego to investigate the theft a horse owned by a powerful German farmer. Also *Blood Pact* (99x'45) about four inse-

parable friends who collapses after a bachelor party with unsuspected consequences.

Adding to these titles, the company is promoting a slate of documentary series and formats, like *On the edge of fiction* (21x'10) that explores in 10 minutes the most extraordinary technological advances in the world on a tour of Europe, Japan and the United States; *Game vs fire* (280x'50) where a host will be in charge of confront the two competitors that will first be measured in a series of knowledge challenges about preparations and meals; and *Seeing is Believing* (5x'60) a series that explores the physical and mental limits of the human being through 5 extreme tests, full of tension and risk.



Helga and Flora, drama

## RCN: Top and successful stories

RCN has been experimenting a transformation process in Colombia. The broadcaster is expanding its presence as a multiplatform channel, taking its natural advantages such as being one of the great producers of local content with a profile of international significance.

At Virtual Screenings 2020, the company is presenting a slate of its latest titles and its IP stories.

As the highlights: *Nurses* (S1 - 110x'60) a dramatic series that recreates the universe of Latin American public hospitals through the point of view of female nurses; Also *To Love You* (120x'60), where a famous designer, and businessman, get in troubles amid his latest collection launch, when his girlfriend proposes him and he finds out that one of his friends has stolen all the company's money away and has left the country.

Also *Heart's Decree* (131x'60), series that presents criminal cases and family law cases which are based in real life stories and move forward simultaneously to the main love story between two lawyers, experts in family law, who chance brings together when he has just signed his divorce papers and she is about to get married; and *Lala's Spa* (80x'60), a comedy series whose main character is Lala, a stunning transgender woman who inherits from her loving and friendly mother the taste for aesthetics and hairdressing.

Amid its recent titles, RCN Television is promoting its successful IP stories, like *Betty La Fea*, *Coffee with the scent of a woman*, *From Riches to Rags*

## Metro TV: music + drama



Carolina Sefair, Sales and Acquisitions Manager

**Metro Television** (Colombia) has been proactive against these times, reorganizing the working process within the company and continuing sending updates to all its clients, follow ups, special fees and general info of the catalogue. 'Recently we close a deal for renewals of some of our Czech Films for Central Europe and license some of the best concerts of the musical series *Sesiones with Alejandro Franco* for TV and SVOD rights. At the same time, we had included to our catalogue the Docu Film *For Those About To Rock: The Story of Rodrigo And Gabriela*, the story of two Mexicans who decided to take the risk to pursue their dreams to live from what they loved the most: music', says **Carolina Sefair**, Sales and Acquisitions Manager.

Sefair also highlights the alliance with director Carlos Varela for the exclusive management of the original series project *Pinchao*, the true story of a brave policeman who was kidnapped for almost nine years in the jungle of Colombia by the guerrilla and get to escape from them, surviving for 17 days in the jungle, and the slate of international drama series, which includes *Round Trip* and *Cello*, both from **Lebanon**, and the teen musical series *Dalia de las Hadas*.

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## CDC: The Gentlemen

**CDC United Network** (Belgium) highlights at Virtual Screenings a slate of movies headed by its new crime film *The Gentlemen* (113'), which follows a British drug lord while tries to sell off his highly profitable empire to a dynasty of Oklahoma billionaires, or *Mary* (84'), horror movie centered on a family whom, looking to start a charter-boat business, buys a ship that holds terrifying secrets once out on isolated waters.

*Seized* (85') starts when a former Special Forces agent's son is kidnapped and must now wipe out three dangerous crime syndicates if he wants to see his son alive again, and *Abduction* (98'), when a man steps out of a park fountain in Vietnam with no recollection of who he is or where he came from. As he wanders through the city, piecing together clues to his past, he is relentlessly pursued by mysteriously dangerous figures.

Lastly, are the animation movies *Henchmen* (89'), about a teenager and his mentor, who must team up to stop an evil supervillain, and the series *Almost Paradise* (10x40'), drama about a former DEA agent forced into early retirement runs a gift shop in the Philippines.

## Nicely Entertainment, the new step of Vanessa Shapiro



Vanessa Shapiro, CEO/founder

**Nicely Entertainment** is the producer and distributor company launched last years by former President of Worldwide TV Distribution & Co-Production at **Gaumont, Vanessa Shapiro**, which it's seeking and bring quality series and movies to global audiences and markets around the world.

Among the slate offer, the products ready for delivery it's formed by *A Very Charming Christmas Town* (1x'90), a film that follows a lifestyle blogger girl, who goes to a small town in Denmark, where meets to a guy who teach her to trust in love; also *Christmas Inn Farmstead* (1x'90), featuring two realtors who are competing for the same listing who have to spend time together at an Inn right before Christmas.

And finally, Nicely Entertainment is in pre-production on its first Romance movie called *Romance in Sapphire Cove*, a co-production along to **The Steve Jaggi Company** (*Rip Tide*, *Back of the Net*), shot in the Gold coast of Australia. The casting is underway, and follows the story of a successful New York lawyer sent to the tropical island of Sapphire Cove to convince her client to take over the family business'.



María Lucia Hernández Frieri - International sales Director



Jimmy van der Heyden, sales director



Lala's Spa, drama and comedy

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## RTVE: From *Neboa* to *Monteperdido*



María Jesús Pérez,  
Director International  
Sales

RTVE, the leading free-to-air broadcasters in Spain, highlights at the Virtual Screenings the crime series *Néboa* (8x60'). Set in 2019, during the Carnival, the body of a teenager turns up in the island of Néboa in a place where other bodies, killed in just the same way, appeared in both 1919 and 1989.

*Malaka* (8x60') is a crime thriller that revolves around two events: the disappearance of the daughter of an important entrepreneur from Malaga and the emergence of the new drug 'Gold', which is threatening to upset the existing balance between two rival drug gangs. While *The Hunt. Monteperdido* (8x70') starts five years ago, when two 11-year-old girls disappear from Monteperdido, a village in the Spanish Pyrenees.

Other highlights are *Promises of Sand* (6x70'), the first and foremost a story of love and friendship pushed to the limit; the fourth season of *The Ministry of Time*, with the collaboration of **The Mediapro Studio**, through the production company Globome-

dia, and Onza Entertainment; the documentaries *Ingeniería Romana*, *Skorzeny: The Most Dangerous Man in Europe*, *Lagun y la resistencia frente a ETA* and *Descendientes*, in addition to the TV movies *El enigma Verdaguer* and *El crédito*.

## Banijay: drama and factual



Elliott Chalkley,  
VP Sales

**Banijay Rights** (UK) presents a complete and wide line up that combines high-end drama series, factual programming and entertainment formats.

Heading the slate is the crime and suspense drama, like *Thin Ice* (8x'45), by **Yellow Bird** in co-production with **Sagafilm**, for **C More**, **TV4**, **France TV**, among others: The story is located Off the coast of Greenland, a Swedish oil research vessel which is attacked and the crew are kidnapped. Liv, a Swedish Intelligence Officer, travels to the small village of Tasiilaq to investigate; *GR5: Into The Wilderness*, about a young woman who goes missing along the GR5 trail, her friends and family uncover the truth behind her disappearance. When new evidence is unearthed, there is renewed hope of finding her alive. The drama was produced by **Zodiak Belgium** and **Red Balloon** for **VRT** and **ZDF Neo**.



*Thin Ice*, drama

On the docu-series offer, the company shows *Photos That Changed The World* (6x'60), that presents an full image of the last century through the eye of a lens: From huge historical events passing to tragedies and revolutions. The program was produced by **Touchdown Films**, and was acquired by **National Geographic Channel**, **Discovery Networks**, **Bell Media** (Canada), **VRT** (Belgium) y **RUV** (Iceland).

Also the comedy drama *We Got This* (6x'44), that tells the story of an odd-ball American living in Stockholm who becomes obsessed with a SEK 50 million cash reward for solving the seemingly unsolvable assassination of Sweden's former Prime Minister Olof Palme.

And finally, the factual show *Wife Swap USA* (10x'42) about two families, usually from different social classes and lifestyles, who swap wives/mothers, and sometimes husbands, for two weeks. The show is currently on air on **Paramount Network**

## Ledafilms: Coproductions & new releases



Alejandro Leda,  
President

**Ledafilms** (Argentina) has gone from being one of the largest independent film distributors to developing new lines of business, such as co-producing projects like *Corazón Sicario*, a series developed with the production company **Infinito** and based on the book of the same name.

But as it progresses it continues to add new films to its vast offering, as is the case with the Spanish thriller *Way Down* (90'), set in an absolutely impenetrable bank which becomes a thrilling challenge ignites the curiosity of a genius determined to learn the vault's secrets and make it into the depths of the bank.

Starred by Jackie Chan, *The Knight of Shadows* (110') shows what happens when the barrier that protects humans from the realm of demons falls. The King of Demons sends demon hunter Songling (Jackie Chan) in the guise of a master detective to track down every last one. Gifted with

the king's magical calligraphy brush, he is aided on his mission by a motley group of friendly demons. From Argentina it comes *De acá a la China* (92'), a comedy about a man that decides to travel to the other side of the world with the only purpose of taking revenge by opening the first Argentine Supermarket in China.

Last but not least, the company highlights the animation *Ooops! The adventure continues*, where after more than 147 days without sight of land the sequel sees food supplies on Noah's Ark running low. Young heroes Finny and his best mate Leah find themselves in trouble after disobeying their parents and causing an accidental food avalanche on the ark's provisions deck that sweeps them and the food out to sea.



*The Knight of Shadows*, film  
starred by Jackie Chan

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## MGE: Bio, drama and online series



Esperanza Garay, CEO

**Mega Global Entertainment** is the independent distributor that was born between Chilean network MEGA and executive **Esperanza Garay**, in order to offer a wide variety of high quality entertainment content for diverse audiovisual platforms from all over the world, including: original productions, soap operas, series, as well as fiction and general entertainment formats.

The contents of the MGE portfolio at Virtual Screenings 2020 are characterized by its innovative and original stories, and highest production standards.

The slate is led by *VIP* (16x70) and follows the story of Sung Un Department Store's team who works for VIP clients which constitute the top 1% of their customers. The series is produced by South Korean company **The Story Works** for **Seoul Broadcasting System (SBS)**.

One of the titles it was inspired by the pandemic situation, *Historias de Cuarentena*, a drama series produced by **MEGA** which follows a clinical psychologist tries to remotely help his patients faced with fear of COVID-19. On its premier in Chile, the drama reached a rating average of 14.6 points.

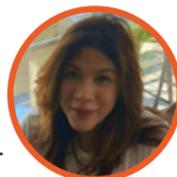


VIP, drama

From **Mediaset Italia**, and distributed by MGE, *Cruizando Los Límites (On The Brink - 12x one commercial hour)*, a medical drama, which sets out what happens when something breaks in the delicate mechanism of a teenager's mind.

And finally MGE is promoting the in development project *Isabel*, a biographical series based on the life of Chilean acclaimed writer Isabel Allende.

## RMVistar: Mañana is too Late



Rose Marie Vega, CEO

**RMVistar**, the distributor company led by **Rose Marie Vega** it's stressing its presence at Virtual Screening to promote its recent motto strategy 'A new world of content' which pretends representing original, strong and engaging stories. And therefore, the company it's also focus to continue looking for formats and developing projects from different genres and for different platforms.

One of the main novelties is the *Eloize* project, a series that will take audience to the future in an oniric world with manipulation through dreams. In addition, the company is presenting *Mañana is too late*, an 'irreverent' show with Lorenzo Parro showing the most fun from social networks and interviews with celebrities about what happens day by day.

Likewise, RMVistar keeps continue promoting the projects *The red Notebook*, *Dead line* and *Worlds Apart*. Adding to these titles, is still distributing the catalog of films like *No quiero ser tu hermano*, a theatrical Chilean comedy, that will be released in the USA shortly and *The Brave*, an action movie starring Armand Asante, that was bought by **Netflix** for the English-speaking territories.

Regarding the pandemic situation, **Vega** states: 'There has been a strong impact on the rhythm of normal productions, however, digital production continues to move and adapt, as is the case with our show *Tomorrow is too late*. With certainty, new ways will be found to continue producing under the "new normal".'

## GRB: 'at the forefront of unscripted'



Hud Woodle Executive VP, International Sales and Operations

**GRB Studios (USA)** has been at the forefront of unscripted television for decades with ground breaking series including the Emmy Award Winning A&E series *Intervention*, *Untold Stories of the ER*, *Next Action Star (NBC)*, *Showdown of the Unbeatables (Nat Geo)*, *Growing Up Gotti (A&E)*, *Princes of Malibu (FOX)*, among several others.

Now, the company launches at Virtual Screening a slate of new shows that seek to keep pushing the company to the next level, headed by **Comedy Collection**, the largest independent comedy production company, working with a wide range of comedians including Tiffany Haddish, Kevin Hart, Aziz Ansari, Jim Gaffigan, and more, with over 500 hours of pure hilarity.

From **INSP**, it comes the three seasons of *Handcrafted America*, show hosted by Jill Wagner while she travels the country meeting talented artisans who create products the traditional way. And *On the Case* explores intriguing murder mysteries through riveting in-depth interviews with those closest to the case and examines the forensic evidence that helped to unravel the crimes.

With 13 seasons already produced, *Untold Stories of the E.R.* shows the true dramatic nature of medicine practiced under pressure, while *Executed* is a crime series that shines a light on infamous criminal cases, and *Cashed Out* (10x60') exposes the truth of how celebrities lose their fortunes.



Untold Stories of the E.R. shows the true dramatic nature of medicine practiced under pressure

## Sony Pictures pushes its own virtual market

**Sony Pictures Television (SPT)** as a strategy to create a digital screening experience for its clients around the world and as an alternative to the traditional market events like LA Screenings. SPT presents its slate of new content via a virtual and on-demand screening experience at the "Sony Pictures 2020 Screenings" this May.

'This will be a novel way to showcase our upcoming television and movie slates', says **Keith Le Goy**, President of Distribution and Networks for **Sony Pictures Television**. 'As we go through these unprecedented times, the value of great content in providing joy, laughter and escape to people around the world has perhaps never been greater. We and our creators and talent are proud to present our amazing content to our global customers'.

Content to be featured in the digital screening includes trailers and full-length episodes, as well as information about the series from executive producers. Among the featured titles will be comedy series *Woke*, and adult animated comedy *Crossing Swords*, both premiering on **Hulu**, as well as action-drama *Coyote*, starring **Michael Chiklis**, and horror drama *Chapelwaite* starring Oscar-winner **Adrien Brody**. Global series include the **Sara Pascoe** comedy *Out of Her Mind*, historical drama *Angel of Hamburg* and the Aiden Turner and Freddie Highmore murder mystery drama centered on the artist and genius, *Leonardo*.

## TVFilm International promotes the Latin stories



Juan Pablo Carpenter, president

**TV Film International** is a content distribution company based in Miami and has been pioneer through independent distribution in Latin America and the US Hispanic television market and constantly is finding the newest and best content from around the world to best suit your network's needs.

The company programming offer includes drama, comedy and soap operas for adult and youth audiences from the Chilean broadcaster TVN. *Amar a Morir* (126x30) is one of these titles, which follows to a widower and father of three children who all always was focused on his work in communication business until he found out that he is terminally ill. This situation changes his life and prepares his children to be orphans.



Amar a Morir, drama

Also *El Camionero* (140x30) about a noble and appreciated trucker who does not go unnoticed among women, he is a free-spirited man who lives without major complications, until he knows the only woman who could make him quit his job. And *La Colombiana* (143x30), the story of a girl who comes from Colombia to Chile in search of a better future, but her new neighbor does not like immigrants. However, she helps him get his ex-wife back, who is going to marry a successful businessman, in exchange for him taking care of their son. This production was acquired by **Telemundo** (US Hispanic), **Eva Channel** (Portugal) and **Telerama** (Ecuador)

## Kiki Melendez, on the move



Kiki Melendez, CEO, Latin Hollywood Films

Led by **Kiki Melendez**, **Latin Hollywood Films (USA)** is betting strong on seeking new partners for the development of a new season of the Melendez's talk show, *Kiki Mobile*, launched for first time in 2017, aired on **A+E Networks** and distributed in the international market by **Rose Marie Vega's RMVISTAR**.

During last season, the creator of Showtime's *Hot Tamales Live*, traveled to various locations in a customized RV doing exclusive interviews at events like film premieres, award shows and concerts. In addition, the weekly show features an opening monologue from Kiki, interaction with the audience and her band leader, man-on-the-street interviews, and performances from established and up-and-coming music acts.

Along with the show, the executive keeps promoting **Omni Cultural TV Fest**, event launched in 2019 in partnership with NATPE. 'The first edition of the expo was really successful, and slated to continue on a yearly basis in order to push the new and fresh content from indie producers', describes Melendez.

## Onceloops succeeds on social media



Sebastián Mellino, CEO

The Argentine producer company **Onceloops** continues creating and producing content with a great expertise in Live Action Musical Teen Series and musical production.

One of the outstanding series where Onceloops was involved in the realization of the creative idea, the musical and artistic production was *Wake up with no Make Up*, produced with **Entertainment Television** and **Coca Cola TV**, broadcast in Mexico.

Recently, **Onceloops** has developed the production of *GO! Vive a tu Manera* with **Kuarzo Entertainment Argentina**, title that enjoined of success among **Netflix** viewers. One of its latest developments is focused on the launch of the new business unit **Onceloops Records**, a division focused on the production of emerging artists in Central and South America.



GO! Vive a tu Manera, musical series

The social media presence of Onceloops evidences the company's production values: On Spotify: over 650k playback songs, 50k followers and 400k listeners per month; on its YouTube's channel: over 13,2 million views; and *Go! Vive a tu manera* brand it's currently listened by over 400k per month.

Amid the Covid-19 situation, the company is pushing have shared the *Wake Up with No Make Up!* Series for free, in order to bring entertainment to teens and have the series available to watch during quarantine.

## House of Chef, the digital project of Glamorama



Alfred Oliveri, director

**House of Chef (HoC)** is the project promoted by **Glamorama TV (Argentina)**, the digital production company led by **Alfred Oliveri** that follows the different trends in global gastronomy, through digital productions on its website.

The project today has a great reach on its various social networks: its **Facebook** page is followed by more than 100,000 people, its **Instagram** account has more than 28,000 followers.

HoC is the story told by the chefs and their love for a craft, according to Oliveri. The project pretends to be a digital platform 360º of services and entertainment for foodies and their world around, displaying the booming lifestyle around kitchens. It is a gateway to the world's most influential chefs, through exclusive content told as in an intimate, funny and emotional way.

Adding to HoC, Glamorama is currently in work with other thematic, like *Recreo*, a short that tells the story about Argentinean actress **Dolores Fonzi**, who decides to take some time for her, away from her daily routine traveling to Los Angeles, where she knows a group of new friends with whom will live various adventures; also *We*, another short project which introduces Argentine actress **Julieta Ortega** as an interviewer in 13 productions at her very own living room, where she discovers new sides on personalities like **Pampita**, **Florencia Peña** or **China Suarez**.

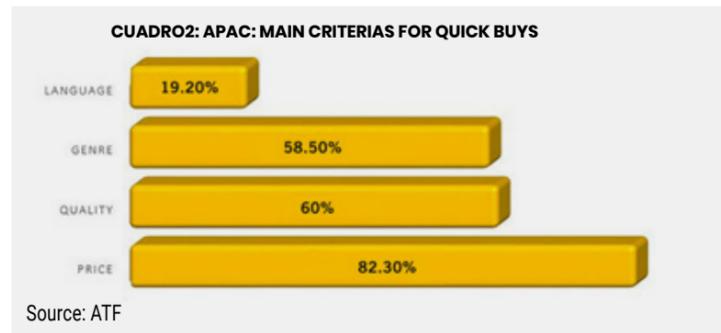
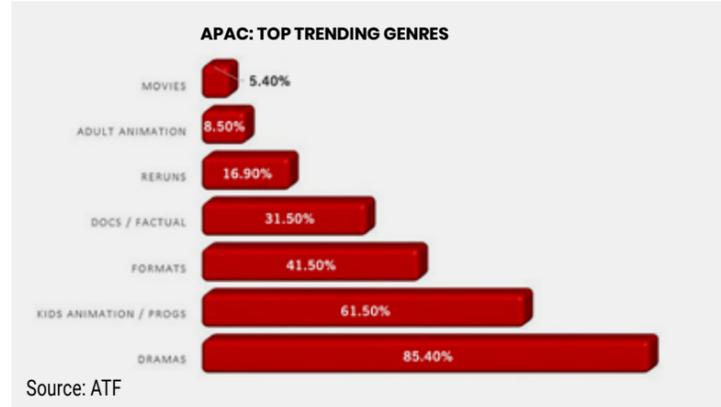
# APAC: The pandemic effect on acquisition strategies

**Asia TV Forum confirmed through a recent study that the buyer's strategies in Asia Pacific have transformed with the Covid-19 expansion.**

Pandemic or not, the genres trending across Asia today has been a comforting constant, with dramas, kids' animation/program and formats leading the top 3 spots, while documentary / factual is ranked at a very close fourth position, according to ATF's recently concluded survey targeted at top decision makers in content acquisition.

With staple live programs in familiar slots going through a dearth, as social distancing maintains validity, Asian buyers have scrambled to replace the vacuum with content already in their libraries or have reached out to existing partners in attempts to fill the gaps, among other tactics in their line of attack against the ravages of COVID-19.

Buyers surveyed by ATF indicated "Price" as the #1 criteria when hunting for urgent content, reflecting the need to balance the current economic realities with meeting the surge in viewer demand. "Genres in languages appropriate for individual markets" also weigh in at 20%, with concerns of



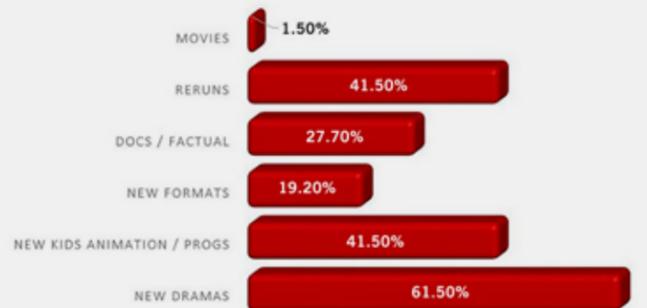
dubbing studios being shut giving cause for apprehension.

In light of increased demand of content, coupled with slots left vacant by cancelled live shows, buyers across Asia have had to widen their scope of acquisitions as well. The top genre that makes up the additional search for content sees dramas dominate, albeit with added traits like "lesser episodes". Animation holds solidly at number 2, while documentaries and formats represent the remaining heavyweights in the ranking. Others that also garnered interest include comedy, diverse stories, education, films/movies, kids' content, short form and sports.

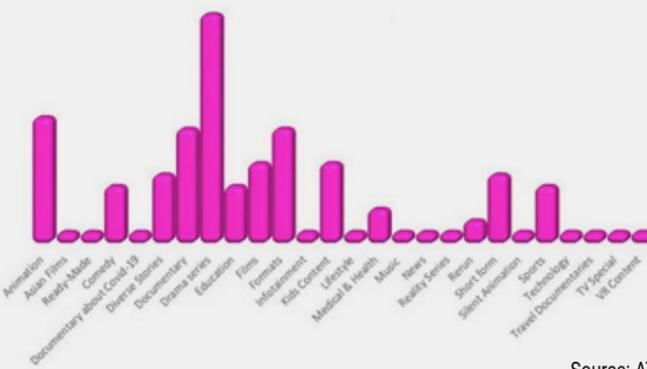
On the searching side, the report indicates that the best way buyers reach the sellers and their contents is through email, phone and digital communications tools, as well as Agencies/Partners in a smaller proportion. About the sources, buyers highlighted "Existing partners" as the most important, followed by direct contact with sellers/distributors and "Online Catalogues Databases".

Among new types of content in consideration to further fill gaps, some executives like **P L Ho**, CEO, **VisionPlus Entertainment** (Malaysia) focuses on 'light-hearted entertaining shows'. 'We need some laughter to take our minds off the negativity around us', says Ho. 'Medical titles and inspiration/ uplifting content are key for us now', adds **Shalline Chok**, **Yoohoo Media Solutions** (Australia/New Zealand). Other executives like **Tin Win**, executive director at **KI KI** (Myanmar) stop buying content for the moment and start to think on local format programs, and **Donarsi Yosianto Iskandar**, Senior Content Partnership Manager, **True Digital Indonesia** (Indonesia) moved from dramas and unscripted formats to self-improvement videos.

## REPLACING CANCELLED SHOWS WITH OTHER CONTENT ACROSS PLATFORMS



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[ BY PHIL GURIN, CO-CHAIR FRAPA AND PRESIDENT/CEO OF THE GURIN COMPANY ]



[ EXHIBITORS ]

# FRAPA: Ready For The Next 20 Years

Formats have been part of the television landscape since the first game shows migrated from the radio to the small screen at the dawn of television. And when *Candid Microphone* moved over to the new medium in 1948,

reality formats were born — although it would take another 50-plus years for the term ‘reality television’ to enter the global lexicon.

Almost immediately, as the popularity of these shows grew, copycats sprang up. Some might agree with Oscar Wilde that “imitation is the sincerest form of flattery”. But for anyone who has ever felt ripped off, “imitation is the sincerest form of theft” would be more accurate. And so, the notion of protecting your ideas from theft began to gather momentum as it became clear that show ‘recipes’ had real value. It also became clear that, unless something was done to protect those ideas, unscrupulous companies would simply appropriate them, stealing not just recognition but potentially great sums of money from their creators, producers and distributors.



prepared in conjunction with K7 Media — and increased awareness of what can be done to protect, and fight for if necessary, the right to own and profit from your creations.

In a world currently overwhelmed by a global pandemic, the need for entertainment has never been greater. While many shows cannot be produced right now, we know that it’s only a matter of time before the curse of covid-19 will be lifted and the cameras begin to roll again on location and in studios. Because formats are at the heart of the entertainment ecosystem, FRAPA members will be leading the charge, coming up with innovative ways to entertain and inform audiences worn down by months of worry and isolation.

Looking to the future, the proliferation of global streaming services may spell the end of the halcyon days of a la carte format distribution, which benefited many with multiple sales to multiple territories. Instead, looking on the brighter side, it does take us to a strange new world where a good format can roll out globally and simultaneously in different languages under the aegis of behemoth players like Netflix, Amazon or Disney+. That, in turn, means protecting your format from theft will be as important as ever.

Pitching an idea to a streamer is exactly the same as pitching an idea to a broadcaster. Similarly, you don’t ever want to be in a situation where you hear a potential buyer, whether streamer or legacy player, say — after they’ve heard your pitch and *mulled it over a few weeks* — “Sorry, we already had a similar idea in development”. Our view is that in this new marketplace creators will continue to need FRAPA’s opinion, guidance and expertise.

FRAPA’s “Declaration of Co-operation” outlines for the world — not just our members — how everyone involved in the international format industry should behave. It’s available on our website — in 18 languages! Meanwhile, our “Code of Conduct” is an ethical set of ground rules to which all our members must adhere. In essence, it means that if you are part of FRAPA’s global community, you promise to respect the industry that feeds your family.

Happy anniversary, FRAPA. Here’s to a great future! Come join our mission.

FRAPA was founded at the turn of the millennium when the explosion of creativity in unscripted televised content was in the process of changing the media landscape forever. Back 20 years ago it was the Wild West in terms of copyright theft and infringement. Major companies were suing major companies over ownership of formats, over details of game play, over the very idea that one could create and own an original idea for a show. And those that were hurt the most and hit the hardest were small and medium-sized production companies and independent creators who had developed a great idea, sold the farm to bring it to market — only to see it ripped off by someone with deeper pockets and fewer scruples.

It was clear to FRAPA’s founding fathers — which included David Lyle and Paul Gilbert, along with executives from some big format players of the day: Pearson Television, Granada, Distraction, Mentor, Target and Sony — that there was a need for a neutral, non-profit international industry body to help combat IP piracy and offer those on the formats front line help, guidance, registration and mediation.

During our first 20 years, we have analyzed format theft, written reports to help guide our members in creating formats and selling them around the world — notably our widely read 2016 report, *Understanding Latin America*,



A FRAPA cocktail at Mipcom 2009: David Lyle, at that moment president Fox Reality, Paul Gilber, SVP International Format at CBS Studios and Jan Ritchers, Granada Produktion Germany (behind), with Michel Rodrigue, Ute Biernat, CEO Grundy UFA Germany, and Rolland Willaert, Film – und Fernsehgestaltung



The FRAPA board during its very well attended Format Awards, Mipcom 2010: format industry breathed fresh air



The last FRAPA event in Cannes, Mipcom 2019: Nicolas Smirnoff, board member for Latin America, Jan Sailing, head of BBC Studios Nordic Productions, Hayley Babcock, head of formats, A+E Networks, Ole Hedemann, head of formats NRK (Norway), and Fabrizio Battocchio, head of formats, Mediaset (Italy)

# RMVISTAR

A NEW WORLD OF CONTENT

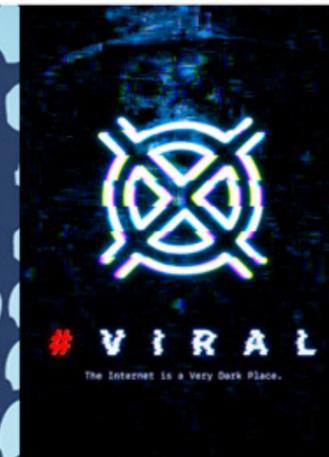
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[rosemarie@rmvistar.com](mailto:rosemarie@rmvistar.com)



BBC's (UK) programming heads: Patrick Holland, Channel Editor, BBC Two; Fiona Campbell, controller BBC Three; Sue Deeks, head of program acquisitions, films and series; Alison Mabe, head of planning and scheduling, BBC Two, and BBC Four, and Dan McGolpin, Controller, Programming & Daytime, BBC One



Acquisition executives from M6 (France): Bernard Majani, head of acquisitions, Thomas Valentin, programming manager, Christine Bouillet, programming director, Berengere Terouanne, head of artistic selection, and Alexandre Moussard, deputy head of acquisitions



ProSiebenSat. Media, Germany: Henrik Pabst, senior executive, acquisitions; Claudia Ruehl, senior manager, content acquisitions, and Thomas Lasarik, VP Acquisitions



Mediengruppe RTL (Germany): Henning Tewes, COO programming affairs & multichannel, Oliver Schablitzki, EVP, Nitro, Anabell Grib-Nega, VP content acquisitions, RTL II, and Moritz Pohl, head of VOD content, TV Now



Barry Chamberlain, ViacomCBS with Clement Schwebig, CFO, Marianne Lee, VP, network general entertainment and Ricky Ow, president, and Humphrey Black, VP Media Distribution, WarnerMedia EMEA/APAC



NBCUniversal Latin America: Balinda Menendez, president of global distribution, surrounded by Milton Xavier, Pierre Weinstein, Victor Dangond, Kevin MacLellan, Gus O'Brien, Christopher Lorenzo, and Marcello Coltro



Global buyers of ViacomCBS: Adam Robinson, director of acquisitions, Gemma Yates, VP content, Gerald Blart, VP strategy and marketing, and Goncalo Moura, programming and acquisitions senior director, EMEA



Stuart Baxter, MD, International, eOne, with Bradley Edwards, manager, global content acquisitions, and Travis Web, global content acquisitions, both from Netflix, plus Dan Lowey, EVP Americas, and Justin Revelo, eOne



Italian broadcasters: Alessandra Zannetti, strategy senior manager, Mediaset, Luca Macciocca, programming, Rai Due, Giorgio Buscaglia, cinema and fiction programming, Rai, Marco Costa, general director, Maurizio Colombo, marketing, and Sonia Danielli, TV markets and festival executive, Mediaset



RTVE, Spain: Gemma Sánchez, programming director, Milagros Mayi, head of acquisitions, Mar Díaz, coproductions manager



Spanish broadcasters: Ibai Alzaga, programming, and Aritz Galarza, head of acquisitions and promotion, ETB, Raquel Villa, VP distribution Iberia, eOne; Javier Iriarte Moreno, deputy programming director, and Jose Antonio Salso, acquisitions manager, Atresmedia, and Sara Ortegon, eOne



Nordic buyers: Johanna Salmela, international programme acquisitions at Yle (Finland); Lars Erik Nielsen, acquisitions executive at TV2 (Denmark), and Ole Stolberg, VP, and Caroline Tarrance, head of scripted, both from Banijay



Hemisphere Media Group: Jimmy Arteaga, president, programming, production and promotion, and Celeste Galarza, acquisitions coordinator, WAPA TV (Puerto Rico) with James McNamara, Chairman, and Francisco Giménez, SVP y GM



ViacomCBS Americas: Guillermo Pendino, Telefe, Federico Cuervo, VIS, Paula Kirchner and Mercedes Reinke, independents, Mercedes Feu, acquisitions manager, Dario Turovelzky, SVP de contenidos globales, and Diego Rojas, head of fiction



HBO Latin America, under WarnerMedia umbrella: María del Rosario Iragui, Carolina Padula, Gustavo Grossman, Silvia Fong, Eva Villareal, Dany Zambrano, Jesús Rodríguez, Eduardo Zaca, Roberto Rios and Luis Peraza



Turner Latin America/WarnerMedia: Martín Crespo, programming director, INT, Analía Pallero, content acquisitions & planning director, Richi Pichetto, VP content production, Andrés Mendoza, executive director, acquisitions, and Tomás Yankelevich, COO



CEE buyers: Jan Rudovsky, head of acquisitions, Prima (Czech Republic); Erika Tothova, head of acquisitions, TV Joj (Slovakia); Igor Konyukov, director, KM.Plus & Big Media (Czech Republic); Roman Mrázek, program director, Prima, and Jan Jurka, acquisitions, Bohemian Film (Czech Republic)



Buyers from CEE: Tanja Spirancic, head of development and program strategy, TV Nova (Czech Republic); Gorge Makris, programming director, Zrinka Jankov, editorial in chief, and Nina Micola, head of acquisitions, all from Nova TV (Croatia); and Stella Lital, programming director at Pro TV (Romania)



Portugal: Joao Diogo Ferreira, content director, and Miguel Ramus, head of programming, NOS; Vanessa Tierno, head of acquisitions, Nicole Correia, acquisitions manager, and Pedro Boucherie Mendes, strategy and development director, all from SIC



More from Portugal: Margarida Pereira, head of acquisitions, and Joao Abreu, head of international Pay TV channels at TVI (borders) with Claudia Sahab, and Fernando Muñoz, Televisa International



India: Kunal Wadhvani, GM, Shemaroo; Javier Casella, GM, Zee Mundo; Deb Kumar Dasgupta, SVP and Head Syndication, Indiacast; Sharmeen D'Souza, Region Head, India Syndication, Zee; Leena Salins, VP and Head International Content Syndication at Star India; Pram Parameswaran, CFO and President of Eros - North America



Japan: Kayo Washio, Asuzu Nakamura, Haruka Ohnara and Yutaka Endo, acquisitions, Wowow; Masumi Kawaguchi, senior producer, NHK, Chie Muto, acquisitions and content development, NHK/NEP; Eiichiro Okamoto, TV TOKYO, with Hiromichi Sato, ViacomCBS



US Hispanic buyers: David Hanono, eOne; Jorgo Balleste, VP Programming, Univision; Rosana Canonigo, eOne; Guillermo Sierra and Erika Vogt-Lonell, HITN, and Doris Vogelmann, VP programming and acquisitions, Vme



The U.S. agencies: Roy Ashton, partner, head of TV Lit & Packaging, and Noah Jones, TV Lit Agent, from Gersh



Russia: María Smirnova, chief content officer, and Kate Martynova, head of acquisitions, both from ivi.ru (borders) with Irina Sosnovay, producer for Start



Hungary: Gabor Szollosy, program director, Digital Media/Story 4 and 5, with Katalin Jaboru, head of acquisitions, Gabor Fischer, program director, Andrea Zaras, head of content management, all from TV2



RTL Hungary: Tibor Forizs, director of Content Acquisitions



Greece: George Karavokyris, CFO, and Marielena Karagianni, business and legal affairs, Kapa Studios; Nathalie Wood, programming director and Karolos Alkaidi, GM, Star; Giannis Karagiannis, MD, Kapa Studios, Korallia Georgakopoulou, Greek programming manager and Nick Christoforou, GM, Green Pixel



Mercedes Dawson, Discovery, Carmen Larios, SVP, A+E & Lifetime, Isabel Quintero, head of acquisitions, A+E Networks Latin America, Lilly Pérez, Discovery, Christine Molinaris, director of Programming, Unimas, Adriana Rodriguez, program acquisitions coordinator, A+E Networks



OSN, key player from MENA: Emad Morcos, COO, Kathrine Solberg, programming director, and Rolla Karam, VP acquisitions and interim head of Arabic, with Reena Singh, director of development, Disney Channel, and Mo Maghrabi, senior manager, Disney



ANTV (Indonesia) at The Palais: Ahmad Zulfikar Said, CFO, Otis Hahijary, VP-Director, Kiki Zulkarnain, GM, programming, and Gunawan, senior manager acquisitions and distribution



Malaysia: Airin Zainul, director digital asset management, Media Prima; Jo-Ann Liew, VP content, Juila Viden Puteri Rene Shahrin Bt Mohd Shahaaddin, team lead content, Saiful Shahrin, head of production, operation and contents, and Lynn Nasihin, GM, Primeworks, and Kevin Foo, manager of content, Juila Viden



ABS-CBN (The Philippines): Yu Laarni, Macie Imperial, Head and VP of Integrated Acquisitions and Distribution, and Reilly Santiago, head of reality of ABS-CBN, Floor van Hofuegen, Fritz Productions; Laure Dyogy, VP of ABS-CBN, and Anunsa Bán, Fritz Productions (Netherlands)



Apple TV+: Nicolás Vivero, Omar Ferrero and Tatiana Peres, video manager, iTunes, with Roberto Marinho Neto, Grupo Globo



The Walt Disney Company Latin America: Fernanda Ramondo, Gabriela Gil, Cristiano Lima, Gonzalo Fiore, Zico Goes; Paulo Franco, head of programming Record TV (Brazil); and Richard Rohrbach, SVP de adquisiciones



Augusto Rovegno y Rodrigo Mazón, acquisitions and programming Netflix Latin America (center) with Joao Workman and Fabio Lima, from Brazilian aggregator Sofa Digital



Amazon Prime Video USA/Latin America: Neil Maman, content manager; Danae Kokenos, head of content; Francisco Morales, head of acquisitions; Pablo Iacoviello, head of Latin America



ClaroVideo: Jennifer Barany, content acquisitions director, Rosemarie Morales-Saez, acquisitions manager, Adela Kabelis, acquisitions coordinator, and Claudia Bouche, content acquisitions manager



Sandra Smester, head of Azteca Uno, Guillermo Bouchet Carmona, programming director, Alejandro Chávez, programming director, Azteca 7, Pedro Lascurain, acquisitions director, all from TV Azteca, with Ana Bond, general director, international production, Sony Pictures Television



Sony Latin America: Nathascha Rengifo, SVP Distribution and Channels, Selina Nederhand, VP Content Strategy, Olimpia Ciribe, acquisitions director, and Rodrigo Gómez, content manager, Megacable (México)



Televisa (México): Jaime Aguilar-Álvarez, Eduardo Bandera, José Luis Fabila and Fran Schuermann; Camila Misas, Development Executive MX Originals; Amazon Studios Latin America; Adriana Macías Valadez and Patricio Wills, both from Televisa



Mayolo Reyes, Canal Catorce/SPR (México), and Alejandra Marano, director, Construir TV (Argentina) with Michelle Romero and Hortensia Quadreny, acquisitions Discovery Latin America, and Marisol Amaya, senior director acquisitions, ViacomCBS



Grupo Globo (Brazil): Carlos Henrique Schröder, CEO, Raphael Correa Netto, international business director, Silvio de Abreu, head of drama and comedy, and Monica Albuquerque, head of Studios



Colombia: Ángela Suárez, FoxTelecolombia, Camila Misas, Carolina Porto, Juana Uribe, Marcela Montoya and Dago García, all from Caracol, with Ana María Londoño and Eugenia Vélez, both from RCN



Uruguay: Ignacio Mazza, manager of programming, Monte Carlo TV with Iván Ibarra, programming manager, Cecilia Presto, head of acquisitions, y Patricia Daujotas, content director, from Canal 10



Chile: Jose Navarro, Canal 13; Patricio Hernández and Juan Ignacio Vicente, Mega; with Isabel Rodríguez, TVN, and Marcelo Hisenrad, Canal 13



Erika Seevers, manager, Adda de Molina, general manager, and Gabriela Rodríguez, commercial director, all from Canal 11 (Honduras) and Eulalia Eguiguren, programming manager, Telemazonas (Ecuador)



Central America: Ligia Perla, acquisitions, Teletica (Costa Rica), Anamaría Kafati and Rafael Villeda, Televisión (Honduras); Zaida Jiménez, acquisitions, Teletica; Claudia Silva, Televisa (México); Lucía Kafati, Televisión, and María Lucía Hernández, RCN (Colombia)



Lucas Balmelli, director de Multimedia, Grupo Vierci, y Marcos Román, gerente de programación y adquisiciones de Telefuturo Paraguay (bordes) con Ernesto Monasterio Jr., director comercial, Ernesto Monasterio, director general, y Andrés Guerra, gerente de programación de Unitel (Bolivia)

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